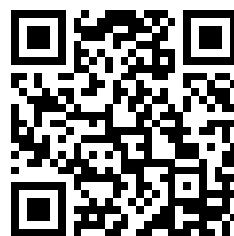

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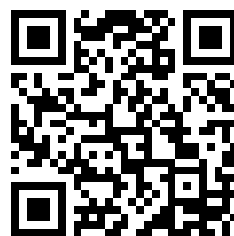
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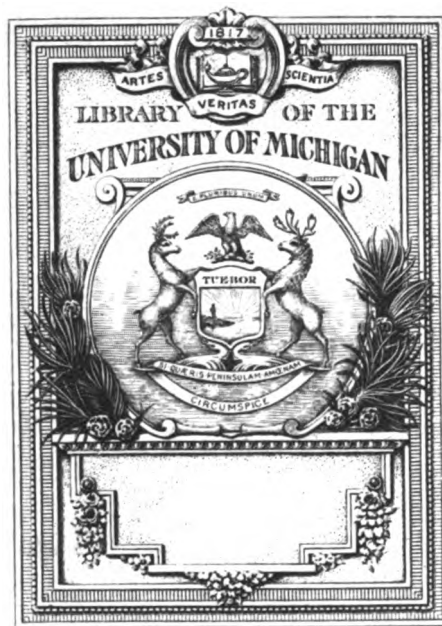
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MUSICAL ILLUSTRATIONS
OF BISHOP PERCY'S
Reliques of Ancient English Poetry.

A COLLECTION OF
Old Ballad Tunes, etc.

CHIEFLY FROM RARE MSS. AND EARLY PRINTED BOOKS.

DECIPHERED FROM THE OBSOLETE NOTATION, AND
HARMONIZED AND ARRANGED ACCORD-
ING TO MODERN USAGE,

BY EDWARD F. RIMBAULT, LL.D.

MEMBER OF THE ROYAL ACADEMY OF MUSIC AT STOCKHOLM;
CORRESPONDING MEMBER OF THE SOCIETY OF
ANTIQUARIES OF SCOTLAND,
ETC. ETC.



LONDON:
CRAMER, BEALE, AND CO. 201, REGENT STREET.
1850.

TO
JOHN PAYNE COLLIER, Esq. F.S.A.

WHOSE KNOWLEDGE OF
ANCIENT POETRY AND BALLAD LITERATURE

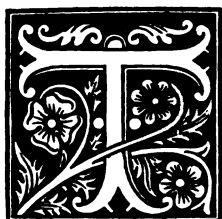
IS ONLY EQUALLED BY HIS
WILLINGNESS TO IMPART IT TO OTHERS,

This little Volume

IS INSCRIBED
BY THE EDITOR.

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PREFACE.



HE reviver of our old English Ballad Poetry was Dr. Percy, afterwards Bishop of Dromore, who, in 1765, published his elegant collection of heroic ballads, songs and pieces of the early poets, under the title of "Reliques of Ancient English Poetry."

The plan of the work was adjusted in concert with the poet Shenstone, but no one can regret that the execution of it devolved upon Dr. Percy alone. It was divided into three volumes, each forming a distinct series of ancient poetry selected with classical elegance, and interspersed with a few modern imitations and specimens of lyric composition.

"The first attempt, however," says Sir Walter Scott,* "to reprint a collection of ballads for a class of readers distinct from those for whose use the stall-copies were intended, was that of an anonymous editor of three 12mo. volumes, which appeared in London with engravings. These volumes came out in various years, in the beginning of the 18th century.† The editor writes with some flippancy, but with the air of a person superior to the ordinary drudgery of a mere collector. His work appears to have been got up at con-

* "Introductory Remarks on Popular Poetry," prefixed to the first volume of the "Minstrelsy of the Scottish Border," edit. of 1833.

† "A Collection of Old Ballads, collected from the best and most ancient Copies extant, with Introductions, Historical and Critical, illustrated with copper-plates." This anonymous collection, first published in 1723, was so well received, that it soon passed to a second edition, and two more volumes were added in 1723 and 1725. The third edition of the first volume is dated 1727. Dr. Farmer and Joseph Hafelwood ascribed this Collection to "Phillips," the editor of the "Hive" in 1732.

considerable expense, and the general introductions and historical illustrations which are prefixed to the various ballads, are written with an accuracy of which such a subject had not till then been deemed worthy. The principal part of the collection consists of stall-ballads, neither possessing much poetical merit, nor any particular rarity or curiosity. Still this original Miscellany holds a considerable value amongst collectors; and as the three volumes—being published at different times—are seldom found together, they sell for a high price when complete.”

Dr. Percy, in the compilation of his “Reliques,” had a difficult course to pursue in conducting legendary lore from stalls and kitchens and cottage chimneys, or, at best, from the dust, moths, and mould of the Pepysian or Pearsonian Collections, to be an inmate of the drawing-room and the study. The attempt was entirely new, and the difficulties attending it arose from the fastidious taste of an age which was accustomed to receive nothing under the denomination of poetry, unrecommended by flowing numbers and elaborate expression. To soften these difficulties, Dr. Percy availed himself, to a considerable extent, of his own poetical talent, to alter, amend, and decorate the rude popular rhymes, which if given to the public with scrupulous fidelity, would probably have been rejected with contempt and disgust.* “The taste with which the materials were chosen, the extreme felicity with which they were illustrated, the display at once of antiquarian knowledge and classical reading which the collection indicated, render it difficult to imitate, and impossible to excel a work, which must always be held among the first of its class in point of merit, though not actually the foremost in point of time.”† But our business is with the tunes to these old ballads; we need not therefore longer detain our readers by a discussion upon the merits of a book which for three quarters of a century has maintained so large a share of the public favour.

* See an article upon this subject in the Quarterly Review for May 1810.

† Remarks on Popular Poetry, before quoted.

“A TUNE,” says Ritson*—a man with a very small amount of Music in his soul—“is so essentially requisite to perfect the idea which is, in strictness and propriety, annexed to the term SONG, in its most extensive sense, that every compilation of this nature which does not, together with the words or poetical part of the songs, likewise include their respective melodies or tunes, in the character appropriated to the expression of musical language, must necessarily be defective and incomplete.” With a full conviction of the truth of this remark, the Editor has set himself the task of collecting together all the old melodies it was in his power to procure, that form part and parcel of the “Reliques of Ancient English Poetry;” and although his researches have occupied some considerable time, and have extended over a vast field of curious MSS. and rare printed books, he cannot but regret that his harvest has been so inconsiderable when such abundance might have been expected. But although much remains for future gleaners, still something has been dug up from the soil that will cheer the hearts of all who love and venerate those “old antique strains”—strains which once were listened to with enthusiasm by prince, peer, and peasant, and were welcomed alike by warrior in the field, and “lady in the bower.”

The only Collection which has been made of our ancient ballad tunes is Mr. William Chappell’s “National English Airs,”† a work of considerable ability and research. The editor has the merit of a new discovery respecting the source from which many tunes might be recovered, and has pointed out two works, the one printed at Haerlem in 1626, and the other at Amsterdam in 1634, both of which contain English tunes.‡ Since the publication of his work,

* English Songs, edit. Park, Preface p. xiii.

† Two volumes, 4to. 1840. The airs are harmonized by Dr. Crotch, G. A. Macfarren, and J. A. Wade. The present editor has been engaged for nearly sixteen years in researches connected with our ancient national melodies, and had formed the plan of a similar Collection when the first part of Mr. Chappell’s work appeared.

‡ The editor of the present work has discovered three other Collections of a similar kind, all containing English tunes—*Le Secret des Muses*, Amsterdam, 1616; *Bellerophon*, ibid. 1626; *Triumphus Cupidinis*, Antwerp, 1628.

Mr. Chappell has been indefatigable in the collection of fresh materials, and the result will, we believe, ere long be laid before the public in a new and considerably augmented edition.

The tunes in the present volume have been entirely derived from original sources, and always from the book or MS. from whence they are said to have been procured. It is necessary to bear this in mind in order to account for our copy of a tune being sometimes very different from the generally received version of the same. Among the most curious and important MSS. and printed books that have been used in the compilation of the work, we may enumerate the following :—

Manuscripts.

The Lute Book of Phillip and Mary, A. D. 1554; a curious volume containing numerous old tunes for the Lute, and also for the Virginals, lately sold in the Rev. Samuel Picart's collection of music.

Queen Elizabeth's Virginal Book, A. D. 1580, in the Fitzwilliam Museum, Cambridge.

Lady Neville's Virginal Book, A. D. 1590, in the possession of the editor.

The Earl of Leicester's Virginal Book, A. D. 1590, in the possession of the editor.

William Ballet's Lute Book. Temp. Eliz. In the Library of Trinity College, Dublin.

John Douland's Common place books for the Lute and Bandora, in the University Library, Cambridge.

John Gamble's Music Book, A. D. 1648, in the possession of the Editor.

Printed Books.

Barley's New Booke of Tabliture, 1596; Holborn's Citharn Schoole, 1597; Morley's Consort Lessons, 1599; Robinson's School of Music, 1609; Roffiter's Consort Lessons, 1609; Corkine's Ayres, 1610 and 1612, &c.

Neder-Landtsche Gedenck-clank, *Haerlem*, 1626; Friesche Lusthof, *Amsterdam*, 1634; Le Secret des Muses, *Amsterdam*, 1616; Bellerophon, of Lust tot Wijsheyd, *Amsterdam*, 1626; Triumphus Cupidinis, *Antwerp*, 1628.

The English Dancing Master, 1650, and its numerous editions down to the year 1728.

Musick's Recreation on the Lyra Viol, 1652; Musick's Delight on the Cithren, 1666; Musick's Handmaid, 1678; Youth's Delight on the Flagelet, 1690; and various other books in Tablature, published by Playford.

In addition to the above we must not forget to mention Tom D'Urfey's highly valuable miscellany, "Wit and Mirth, or Pills to Purge Melancholy," 6 vols. 12mo. 1719-20; and the numerous progeny of Ballad Operas, made up of "snatches of old tunes," published in the early part of the last century. Watts' "Musical Miscellany," 6 vols. 1729; Walsh's "British Musical Miscellany," 6 vols. 1740; and "The Merry Musician, or a Cure for the Spleen," 3 vols. n. d. have also contributed towards the illustration of the present subject.

Among the important ballad tunes recovered by the Editor, and now printed for the first time, we may enumerate, *Chievy Chace*—*The Children in the Wood**—*The King and the Miller of Mansfield*—*Adam Bell*, *Clym o' the Clough*, and *William of Cloudesley*, &c. Among those recovered from printed books, hitherto supposed to have been lost, are *George Barnwell*—*The Winning of Cales*—*The King of France's Daughter*—*The Lady turned Serving Man*—*The Legend of Sir Guy*, &c.

The following pages also contain the original settings to many of the beautiful lyrics of Earl Surrey, Marlow, Ben Jonson, Breton, Wotton, Carew, Suckling, &c. many of which have never before appeared in print.

* The tunes generally known to these two celebrated old ballads, and inserted in Chappell's "National English Airs," belong, in all probability, to the last century. They certainly—as will be seen by our note further on—are not the *original* tunes.

It only remains to observe that great care has been taken to preserve the melodies in their original purity, and to harmonize them in the simplest and most unpretending manner. This unfortunately has not always been the case with the arrangers of our ancient tunes. Wanton alterations of the melody to suit some particular form of harmony; neglect of the mode or scale in which the respective airs are composed;* the introduction of grace notes among the harmonies; and a general attempt at modernization, &c. are a few of the faults that are too commonly met with in Collections of a similar nature.

In conclusion, for all errors of omission and commission "we refer wholly to the learned correction of the wise; for wel we wote, that no treatise can alwayes be so workmanly handled, but that somewhat sometymes may fall out amisse contrarie to the mynde of the writer, and contrarie to the expectation of the reader: wherefore, our petition to thee, Gentle reader, is to accept these our travayles wyth that minde we doe offer them to thee, and to take gently that we give kindly, in so doing, we shall thinke our paynes well bestowed, and shall bee encouraged hereafter to trust more unto thy courtesie."†

E. F. R.

3, Augustus Square,
Regent's Park.

* "The majority of modern musicians who have attempted to harmonize ancient European Melodies, seem to have been ignorant of the marked distinctions between ancient and modern tonalities in Europe, and of the fact that most of these airs are constructed upon tonalities to which modern harmony, which depends upon a newer system of tonality, cannot be continuously applied." See Graham's Essay on Musical Composition." Appendix.

† Hill's Physiognomy, London, 1571.

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REMARKS UPON THE OLD BALLADS AND TUNES.

SERIES THE FIRST.

Book I.

I. THE BATTLE OF OTTERBOURNE. (No. 2.)



HE stoutly contested field of Otterbourne appears to have given rise to several ballads celebrating the action both under the title of the "Hunting of the Cheviot," and by the name of the "Battle of Otterbourne." The minstrels of Scotland were the first who chanted in verse the victory of their countrymen, though purchased by the death of the "doughty Douglas;" while those of England, at a more remote period, perverting the truth of history in the ballad of "Chevy Chase," assigned the victory to the English.

In the "Complaynt of Scotland," supposed by Dr. Percy to have been published in 1540, but which was not written before 1547, mention is made of the "Hunttiss of Chevot," and of "The persee and mongumrye met," as if these were the titles of two separate ballads. That there were two distinct ballads founded on the Battle of Otterbourne, and known in Scotland by the above titles, is extremely probable; for though, in the Scottish ballad of the "Battle of Otterbourne" the line, "The Percy and Montgomery met" occurs, the name of Cheviot is never mentioned. Dr. Percy, in quoting the above line from the "Complaynt of Scotland," gives "That day, that day, that gentil day" as the following one; but which is, in fact, the title of another ballad or song.

The "Battle of Otterbourne" which is printed in Dr. Percy's Reliques

and alluded to by Sir Walter Scott as the "English Ballad," is probably of Scottish origin, though perhaps slightly retouched by an English hand. This ballad is the only one which notices the advance of another army into England under the Earl of Fife; and it is probably the very "Scots song made of Otterbourne," mentioned by Hume of Godscroft, who lived in the reign of James VI., and who describes it as that which "telleth the time, about Lammas; and also the dividing armies betwixt the Earl of Fife and Douglas, and their several journies, almost as in the authentic history." There are also several expressions in this ballad which plainly indicate that the author was a Scot. See more on this subject in a clever little volume entitled "Rambles in Northumberland and on the Scottish Border," 12mo. 1835, from which our note has been abridged.

The ballad of the Battle of Otterbourne, from which Dr. Percy obtained the copy printed in the third edition of the *Reliques*, is in an old MS. in the Cottonian Library (Cleop. c. iv. fol. 64), apparently written about the middle of the sixteenth century. In the previous editions of the work a less perfect MS. in the Harleian Collection (No. 293, fol. 52,) had been used.

The Scottish traditionary version of the ballad first appeared in David Herd's "Ancient and Modern Scottish Songs, Heroic Ballads, &c." 1769. Another version is given in Sir Walter Scott's *Border Minstrelsy*, and Mr. Finlay in the Introduction to his "Historical and Romantic Ballads," vol. i. p. 18, has preserved two stanzas of another copy.

The second part of the ballad given by Percy, beginning "The Perffye came byfore hys ofte" is most unquestionably an English composition. At the conclusion of the first part there is written "a fytte;" but the second part is not called "fytte the second" as we might expect if both parts were the production of the same person. It would therefore appear as if an English Minstrel had written a continuation to the old Scottish "fytte," and represented the battle in such a manner as was likely to flatter the national pride of his countrymen.

Richard Sheale's ballad of the "Hunting of the Chyviat" is evidently founded on the older ballad of the Battle of Otterbourne.

The tune which we have printed is a traditional one, and is taken from the last edition of Sir Walter Scott's *Minstrelsy of the Scottish Border*.*

* The Advertisement has the following passage:—"The *airs* of some of these old ballads are for the first time appended to the present edition. The selection includes those which Sir Walter Scott himself liked the best; and they are transcribed, without variation, from the MSS. in his library." We cannot help adding that the harmonies which have been added to the printed edition of these old airs are disgraceful in the extreme.

II. THE JEW'S DAUGHTER. (No. 3.)



THE story of Hugh of Lincoln, a boy about eight years old, being murdered by the Jews, and of the child's body having been discovered in a well by his disconsolate mother, with the punishment inflicted on that dispersed and persecuted people are circumstantially narrated by Matthew Paris, under the reign of Henry III. Fox, in his "Actes and Monuments," vol. i. p. 327, edit. 1583, has also mentioned it with a reference to the "long storie" of Matthew Paris. Stow also, in his "Survey of London" 1603, says, "In the 40th (Henry III.) were brought up to Westminster two hundred and two Jewes from Lincoln for crucifying of a child named Hugh." A list of similar enormities *alleged* to have been committed by this oftentimes unjustly persecuted race may be seen in Eifenmenger's "Entdecktes Judenthum" II. Thiel f. 217 *et seq.*

The ballad on this story, entitled "The Jew's Daughter," was first printed in Dr. Percy's Reliques. It is however a very imperfect version, ending abruptly, and containing thirteen only of the twenty-two stanzas of which the ballad now consists. It was afterwards printed in Jamieson's "Ancient Ballads and Songs" from a copy taken down *verbatim* from the recitation of Mrs. Brown of Falkland, wife of the Rev. Dr. Brown. Another edition of the ballad, under the title of "Sir Hugh," appeared in Gilchrist's "Scottish Ballads" 1814, vol. i. p. 210. But by far the most perfect version yet discovered is one in the notes to the new edition of Johnson's "Scottish Musical Museum," vol. vi. p. 500.

A curious volume appeared at Paris in 1834, containing, along with an Anglo-Norman ballad of the thirteenth century, on Hugh of Lincoln, the various Scottish, or English ballads on the same subject. It is entitled "Hugues de Lincoln: Recueil de Ballades Anglo-Normande et Ecoissoises relatives au meurtre de cet Enfant commis par les Juifs en M. CC. LV. Publié avec une Introduction et des Notes, par Francisque Michel." The Anglo-Norman ballad is a great curiosity, and corresponds more closely with the notice that occurs in Matthew of Paris, and other old Historians, than with the more poetical cast of this tragical incident in the Scottish ballads. See also some curious notices of these ballads in Ferdinand Wolf's admirable work upon the Lays of the Middle Ages, "Ueber die Lais, Sequenzen, und Leiche," 8vo. Heidelberg, 1841.

The beautiful old melody to which this ballad was sung is here given from J. Stafford Smith's "*Musica Antiqua*." Vol. i. p. 65. It has been preserved by tradition.

III. SIR PATRICK SPENCE. (No. 7.)



THIS ballad lays claim to "a high and remote antiquity." It was originally published by Dr. Percy "from two MS. copies transmitted from Scotland;" but the copy in the *Reliques* is very imperfect. In its enlarged and more complete form, it was printed in the "*Minstrelsy of the Scottish Border*," and also in Motherwell's "*Minstrelsy, Ancient and Modern*." We owe it to the latter gentleman that the occasion of the ballad is now known to have been the expedition which conveyed Margaret, daughter of King Alexander III. to Norway, in 1281, when she was espoused to Eric, King of that country. Fordoun, in his *History of Scotland*, relates the incidents in the following paragraph:—"A little before this, namely, in the year 1281, Margaret, daughter of Alexander III. was married to the King of Norway; who leaving Scotland on the last day of July, was conveyed thither in noble style, in company with many knights and nobles. In returning home after the celebration of the nuptials, the Abbot of Balmerinoch, Bernard of Monte-alto, and many other persons were drowned." On the other hand Sir Walter Scott surmises that the expedition was despatched to Norway to bring home to Scotland the infant daughter of Eric and Margaret, who had become legitimate heir to the Scottish crown, in consequence of the death of Alexander III. without living issue. That the ballad was intended to embody some remote event in Scottish history is quite evident; and it would have been difficult, says a judicious antiquary, to fix on a more poetical incident than it presents, although not strictly adhering to historical facts. Had the ballad really possessed any claims to such high antiquity as would fix its composition near to the epoch of Margaret, the "*Maiden of Norway*," it is hardly conceivable that it should never have been heard of till it was sent to Dr. Percy in 1765, by some of his correspondents in Scotland, along with other traditional ballads of still more questionable antiquity. Since his time, it has been printed in a variety of different shapes, generally with some additional verses or improvements "fortunately recovered," &c. but most of which improvements are palpable

interpretations. There is every reason to believe that the ballad of "Sir Patrick Spence" was the production of Lady Wardlaw, to whom the ballad of Hardy Knute is now universally attributed. See more on this subject in the valuable notes to the new edition of Johnson's "Scottish Musical Museum."

Versions of this ballad may be found in Jamieson's "Popular Ballads and Songs;" Finlay's "Scottish Historical and Romantic Ballads;" Buchan's "Ancient Ballads and Songs;" Chambers' "Scottish Ballads," &c.

The tune is preserved in Johnson's "Scottish Musical Museum;" and in Alexander Campbell's "Albyn's Anthology."

BOOK II.

IV. ADAM BELL, CLYM OF THE CLOUGH, AND WILLIAM OF CLOUDESLEY. (No. 1.)



ITSON, in his "Pieces of Ancient Popular Poetry," 1791, has reprinted this ballad, from the Introductory remarks to which we extract the following:

"This very ancient, curious, and popular performance, apparently composed for the purpose of being sung in public to the harp, is extant in an old quarto, in black letter, without date, 'Imprinted at London in Lothburye by Wyllyam Copland,' and preserved among Mr. Garrick's Old Plays, now in the British Museum, whence it is here given. This copy was made use of by Dr. Percy, who has published the poem in his 'Reliques of Ancient English Poetry,' with some corrections supplied by another in his folio MS. which may possibly account for the many different readings between that publication and the present, though it would seem highly probable that the MS. copy is nothing more than a mere blundering transcript, by Master Blount's clerk, of the printed edition. No earlier edition than Copland's is known. It was reprinted in 1605 by James Roberts, along with 'The second part,' a very inferior and servile production, of which there was, likewise, an edition in 1616 with considerable variations. Both these are in the Bodleian Library.

"As there is no other memorial of these celebrated archers than the fol-

lowing legend, to which all the passages cited, from different authors, by the learned editor already mentioned, are evident allusions, any inquiry as to the time or reality of their existence must be little else than the sport of imagination. The passages referred to are, however, unquestionable proofs of the great popularity of the poem, which in fact has gone through numberless editions; chiefly, it must be confessed, in the character of a penny-history.

“On the 16th of August, 1586, was allowed by the Stationers’ Company to Edward White ‘A ballad of William Clowdisley (never before printed).’”

Since Ritson wrote, the Rev. Joseph Hunter has discovered some curious particulars concerning one of these heroes of popular minstrelsy which we beg leave to transcribe in his own words:—


“King Henry the Fourth, by letters, enrolled in the Exchequer, in Trinity Term, in the seventh year of his reign, and bearing date the 14th day of April, granted to one *Adam Bell* an annuity of 4*l.* 10*s.* issuing out of the fee-farm of Clipston, in the Forest of Sherwood, together with the profits and advantages of the vesture and herbage of the garden called the Halgarth, in which the manor-house of Clipston is situated.

“Now, as Sherwood is noted for its connection with archery and may be regarded also as the *patria* of much of the ballad poetry of England, and the name Adam Bell is a peculiar one, this might be almost of itself sufficient to shew that the ballad had a foundation in veritable history. But we further find that this Adam Bell violated his allegiance, by adhering to the Scots, the King’s enemies; whereupon this grant was virtually resumed, and the sheriff of Nottinghamshire accounted for the rents which would have been his. In the third year of King Henry the Fifth the account was rendered by Thomas Hercy, and in the fourth year by Simon Leak. The mention of his adhesion to the Scots leads us to the Scottish border, and will not leave a doubt in the mind of the most sceptical that we have here one of the persons, some of whose deeds (with some poetical license perhaps) are come down to us in the words of one of our popular ballads.”*

The tune to which this ballad was sung, the Editor was fortunate enough to discover on the fly leaf to a copy of an old music book called “*Parthenia Inviolata; or Mayden Musick for the Virginalls and Bass-Viol. Printed for John Pyper.*” Oblong 4to. n. d.


* “New Illustrations of the Life, Studies, and Writings of Shakespeare.” Vol. 1. p. 245.

V. THE AGED LOVER RENOUNCETH LOVE. (No. 11.)

 R. PERCY reprinted this piece from the "Songes and Sonetes of the Earl of Surrey and others," 1557. In Harl. MS. No. 1703, there is a copy of the same called the "Image of Death." Another copy is preserved in the Ashmolean Library (MS. Ashm. No. 48.)

On the margin of a copy of the Earl of Surrey's Poems belonging to Sir W. W. Wynne are preserved in the characters of the times, several airs for the lute, to which Surrey's favourite little odes were sung. It seems highly probable that these airs were of Surrey's composition. They are remarkable for expression, for artless sweetness and wild simplicity; and are all marked with a peculiar character of plaintive melancholy. Our copy of the melody to "I lothe that I did love," is taken from this volume. Another copy of this plaintive little air occurs in MS. Sloane, No. 4900, (of the time of Edward VI. or Mary) where it is given for the Lute accompanied with the words of the first stanza.

VI. A SONG TO THE LUTE IN MUSICKE. (No. 4.)

 HIS song, both words and music, is the production of Richard Edwards, Master of the Children of the Royal Chapel in the reign of Queen Elizabeth. The music is contained in an oblong MS. volume of old tunes, &c. which purports to be "Thomas Mulliner's Booke for y^e Organ or Virginalls."* From this volume Sir John Hawkins obtained the music to the song in question, together with many other curious pieces inserted in the Appendix to his History of Music.

Mr. Charles Knight (Library Shakspeare, vol. vii. p. 391.) speaking of

* This extraordinary MS. containing nearly two hundred vocal and instrumental compositions by Redford, Heywood, Edwards, Shelbye, Newman, Allwood, Blitheman, and others, formerly in the possession of J. S. Smith, is now in the Editor's library. It is in the original binding stamped with the monogram and badges of Henry VIII. in whose service the above named musicians were. The last piece entered in the volume is "Queen Maries Galliard."

“When griping grief,” says, “This was set as a four part song, by Adrian Batten, organist of St. Paul’s in the reign of Charles I. and is thus printed, but without any name, in Hawkins’s ‘History of Music,’ vol v.” Upon what authority Mr. Knight makes this assertion we cannot account for, otherwise than this:—Adrian Batten it is well known transcribed a great deal of music from the works of the older masters.* This may have been the case with the song in question, and his hand-writing having been compared with other manuscripts and recognized, led to the conclusion that it was his composition.

We have given the four-part harmony of Richard Edwards exactly as it appears in the ancient MS. from which it is extracted.

VII. TAKE THY OLD CLOAK ABOUT THEE. (No. 6.)



ITSON says in a note, p. 219, vol. 1. of his “Scottish Songs”: “Dr. Percy, though he supposes this to be originally a Scottish ballad, has given an ancient copy of it, from his folio MS. in the English idiom, with an additional stanza (the second) never before printed. The Scottish song was first printed in Ramsay’s Tea-Table Miscellany.

The old air, as Mr. Stenhouse remarks,† is admirably adapted to the words, and is undoubtedly coeval with them. Many of these ancient melodies have been preserved, and handed down from generation to generation by oral communication alone, long before the modern system of musical notation was perfected. The air is here given from Johnson’s “Scottish Musical Museum.”

* In support of our statement we bring forward the following memorandum, quoted by Mr. Hawes in the preface to his edition of “The Triumphs of Oriana,” from an old organ-book in his possession:—“All these Songs of Mr. John Holmes Organist of Winchester and afterwards of Salisbury were prickt from his own hand writing in the year 1635 by Adrian Batten one of the Vickers of St. Pauls in London, who some time was his scoller.”

† Scottish Musical Museum. Vol. III. p. 236.

VIII. WILLOW, WILLOW, WILLOW. (No. 7.)



THE Editor is of opinion that this ballad is much too modern to have been known to Shakespeare. It was probably written in the reign of Charles the Second not long anterior to the appearance of the following parody which is here given from a copy dated 1668 :—

“ A poore soule fat fighing near a ginger-bread stall,
 O ginger-bread O, ginger-bread O !
 With his hands in his pockets, his head on the wall,
 O ginger-bread O, ginger-bread O !
 You pye-wifes of Smithfield, what would you be at,
 Who talks of plum-pudding, here's better than that,
 For here's Ginger-bread O, ginger-bread O !”

This burlesque song is accompanied with the air, which is undoubtedly that of the original ballad, otherwise the point of the satire would have been lost. It is contained in a small oblong MS. volume of old songs and ballads, dated 1668, in the library of the Editor. The parody is also printed, but with some variations in the music, in “ The Second Book of the Pleasant Musical Companion,” 1687.

IX. CORYDON'S FAREWELL TO PHILLIS. (No. 9.)



HIS song, according to Dr. Percy, is to be found in “ The Golden Garland of Princely Delights,” 12mo. black-letter. But there is a much earlier copy in a very rare musical volume entitled “ The First Booke of Ayres, composed by Robert Jones,” folio. Printed for T. Este, 1601, where it is accompanied with the original music for four voices.

This air is associated with another set of words beginning,

“ Away vain world, bewitcher of my heart,”

written by the Scottish poet Montgomery. In the edition of his poems printed at Edinburgh in 1821,* this song is mentioned as having been com-

* Under the joint editorship of Dr. Irving and David Laing.

posed to the "toon" of "Sal I let her go," part of the burden of "Corydon's Farewell to Phillis;" and if any doubt might at first have existed as to their identity, the fact is fully established by the Aberdeen Cantus, published by John Forbes,* where the words appear set to the very air in question. Mr. Dauney the distinguished editor of the Skene MS. also discovered a copy of Montgomery's Sonnet in a MS. of the year 1639, belonging to the Advocate's Library, set to the same tune.

There is extant a scarce volume entitled "Ane godlie Dreame, compylit in Scottish Meter be M(istress) M(elvill) Gentlewoman in Culros, at the Requeist of her Freindes, Edinburgh, 1603,"† containing "a verie comfortable Song, To the tune of Sall I let her goe." In Brome's Comedy of "The Jovial Crew," acted in 1641 at the Cockpit in Drury Lane, there is an allusion, perhaps, to this song:—

" Let her go, let her go
I care not if I have her, I have her or no."

Mr. Collier remarks upon this passage, "Probably part of some song or ballad well known when the play was first produced."

A curious circumstance attending this air is its appearance in the collection entitled "Neder-lantsche Gedenck-clank door Adrianum Valerium, Haerlem, 1626," a convincing proof of its early and extensive popularity.

X. GERNUTUS THE JEW OF VENICE.



OF this ballad no dated edition is known; but, as Mr. Collier remarks, most readers will be inclined to agree with Warton, ("Observations on the Faerie Queene," vol. i. p. 128,) that it was not founded upon Shakespeare's play, and was anterior to it: it might owe its origin to the ancient drama of "The Jew," mentioned by Goffon in his "Schoole of Abuse," 1579. The ballad maker confesses that he derived his

* There are three editions of this work, 1662, 1666, and 1682. "Away vain world" is found in all.

† Lady Culros' Dream, says Dr. Leyden, was long popular among the Scottish presbyterians, and Armstrong relates in his Essays, that he recollected having heard it sung by the peasants to a plaintive air. The book has been frequently reprinted, but perhaps the most singular edition is one printed at Aberdeen in 1644, by E. Raban, "Laird of Letters."

incidents from the "*Italian writers*." It was from an Italian writer, Ser Giovanni, the author of a collection of tales, called "*Il Pecorone*," written in the fourteenth century, and first published at Milan in 1558, that Shakespeare unquestionably derived some of the incidents of his play, although he might be familiar with another version of the same tale.

The Editor has discovered the tune to this Shakespearian ballad in an old Virginal Book (temp. James I.) in his possession. The original name, according to the black-letter copy, is "Black and Yellowe."

Many ballads to this tune were entered on the Stationers' book in the latter part of the sixteenth century.

XI. THE PASSIONATE SHEPHERD TO HIS LOVE. (No. 12.)



DIFFERENT versions of this highly popular song have been printed by Walton, Ritson, and Ellis. The various readings (including those in England's Helicon and Percy's Reliques) may be seen in the Appendix to the "Songs of England and Scotland," 12mo. 1835, vol. 1.

The tune, said to have been discovered in a MS. (temp. Eliz.) by Sir John Hawkins, is printed in the variorum edition of Shakespeare, and also in Chappell's National English Airs. The latter copy has been unfortunately altered to suit the harmony. Our version, translated from the Lute tablature, is given from "The Second Booke of Ayres, by William Corkine," folio. Lond. 1612.

The ballad of "Jane Shore," inserted in the "Reliques" (*Series the Second*, Bk. 2. No. 26,) and many others, were sung to this tune. In a black-letter tract of great rarity, entitled "The World's Folly" (1609) is the following passage, from which it appears that there was an older name for the tune: "But there sat he, hanging his head, lifting up the eyes, and with a deep sigh, singing the ballad of 'Come live with me and be my love,' to the tune of *Adew my deere*."

We merely add, in addition to the notices of the popularity of this ballad collected by Mr. Chappell, that the first verse is quoted in Marlowe's Tragedy of "The Jew of Malta," 1591.

XII. TITUS ANDRONICUS'S COMPLAINT. (No. 13.)



THE black-letter copy of this ballad in the Pepysian Collection directs it to be sung "To the tune of Fortune," one of the most popular of the old ballad tunes. The earliest mention of it occurs in the year 1588, when the "Ballad of the Life and Death of Doctor Faustus, the great Conjuror, to the tune of Fortune," was licensed to be printed, by the learned Aylmer, Bishop of London.

The air is preserved in Queen Elizabeth's Virginal Book, MS. in the Fitzwilliam Museum, Cambridge; William Ballet's Lute Book, MS. in the library of Trinity College, Dublin; "Le Secret des Muses, Le Second Livre," Amsterdam, 1616; "Neder-Landtsche Gedenck-clank," Haerlem, 1626, &c. The last named collections contain a number of old English tunes, some of which are mentioned by Shakespeare and his contemporaries. It seems probable that they were carried into Holland by one of our companies of actors, who, we know, visited Germany and parts of Holland, in the early part of the seventeenth century. The fact of *English airs* being printed at Haerlem and Amsterdam at so early a period is curious, and well merits the attention of those musical antiquaries who have time and ability to pursue the inquiry.

The tune of Fortune was also known by the name of "Aime not too high," from the first line of a ballad (temp. James I.) preserved among the Roxburghe Ballads, vol. 1. art. 106. See the same reprinted in Farr's "Select Poetry of the reign of James the First," p. 344.

Our version of the tune is from Queen Elizabeth's Virginal Book with the original harmony of William Byrd.

XIII. TAKE THOSE LIPS AWAY. (No. 14.)



THE earliest authority for assigning this song to Shakespeare (excepting the one stanza found in Measure for Measure) is the spurious edition of his poems printed in 1640. It is inserted entire in Beaumont and Fletcher's "Bloody Brother;" but it may be doubted whether

either stanza was the authorship of Shakespeare, as we know it was the frequent custom of the old dramatists to insert songs in their plays which were not of their own writing. Both Mr. Collier and the Rev. A. Dyce believe it to be the production of our great dramatist.

The air was composed by Dr. John Wilson, and first printed in "Select Muscical Ayres and Dialogues," folio 1653. Many MS. copies of it exist, but we have taken the printed version as the best authenticated text.

There is every reason to suppose that Wilson's music is the original setting, and consequently that sung on the stage in the life time of Shakespeare. See a tract published by the Editor of the present work entitled "Who was Jack Wilson the Singer of Shakespeare's Stage? An attempt to prove the identity of this person with John Wilson Doctor of Music in the University of Oxford, A. D. 1644." 8vo.*

XIV. KING LEIR AND HIS THREE DAUGHTERS. (No. 15.)




HIS ballad is directed in the old black-letter copies to be sung to the tune of "Flying Fame," a most favourite melody with the old ballad mongers. The earliest authority for the tune is the first edition of the "Pills to Purge Melancholy," 1698. The ballads of "Sir Lancelot du Lake," (in the Reliques, *Series the First*, Bk. 2. No. 9); "Henry the Fifth at the Battle of Agincourt;" "King Alfred and the Shepherd's Wife;" and numberless others were sung to it. It is also generally considered to be the air of the celebrated ballad of "Chevy Chase," and is so printed in D'Urfey's edition of the "Pills," vol. iv. p. 273; but this is an error as we shall prove further on in our note on that ballad.

* Since the publication of this pamphlet the Editor has discovered some new information concerning Dr. Wilson, which greatly strengthens his point. The subject will be fully discussed in the Editor's long promised work, *The "Musical Illustrations of Shakespeare's Plays."*

BOOK III.

XV. THE MORE MODERN BALLAD OF CHEVY CHASE.

(No. 1.)

HE ancient ballad of "The Hunting of the Chyviat," upon which the more modern one has been founded, was first printed in an edition of "Gulielmus Neubrigenfis," by Hearne in 1719, who gives the name of the author, Richard Sheale, and ascribes to the ballad the date 1588. The researches of a contributor to the "British Bibliographer," (vol. iv. p. 97, *et seq.*) appear to have clearly established the fact that Richard Sheale was actually the author, and not the mere transcriber of the ballad, and that he lived in 1588, thus demolishing the conjectures of Dr. Percy and of Ritson, who, judging from what they considered the antiquated phraseology of the ballad, supposed it to have been written in the reign of Henry VI. Hearne, in stating 1588 as the date of the ballad, had been misled by observing that date written on one of the leaves of the MS. volume from which he obtained his copy, and which volume is a small quarto, consisting of 141 leaves, in the Ashmolean Collection at Oxford. The MS. is marked No. 48, and described in Mr. Black's excellent Catalogue of the Ashmolean Manuscripts, as "A Collection of Miscellaneous pieces of Old English Minstrelsy, written in the middle of the XVIth century by different hands." The same volume contains several other poetical compositions by Richard Sheale, and the following extract from one of them will prove that the author,—at whatever period he might write the "Hunting of the Chyviat"—was certainly living in 1558. "An Epithe off the dethe off the ryghte honorable lady Margrete Countes off Darbe, who departyde this world the sixth day off January and was buryede the xxij off Phebruary in anno domini 1558, on whose soll God have mercye. Amen quoth RYCHARDE SHEALE." The poem recites the dying words of the Countess, and describes her burial at Armeskyrke. It consists of 47 four-lined stanzas, written in long lines; and is again subscribed—"Amen quoth Rychard Sheale."

From another poem in the same volume, entitled "The Tamworth Minstrel's Complaint of his misfortunes and poverty," he speaks of his lord and

mafter, fupposed to have been Edward, Earl of Derby, who died in 1574; and he alfo mentions Lord Strange, the Earl's fon, as one who "on hym dyde tak compaffion." This poem gives a curious infight into the quality and occupation of a minftrel. The author was alfo a pedler, and his wife was a "fylkewoman:" he describes the wares that fhe fold, and fays that "At Lychfeld merkyte and Addarfton, good customers fhe fownde, and alfo in Tamworth wher I dwell fhe took many a pounde." This lucklefs minftrel had been robbed on Dunfmore Heath of fixty pounds, whereby he was reduced to diftreff. The account he gives of his misfortune is ludicrous enough—

" Sum faid I was not robde, I was but a lyeng knave,
Yt was not poffyble for a mynftrell fo much money to have."

"The Minftrel's farewell to a kind hofte," in the fame volume, feems to prove that the names fubfcribed to the poems in this MS. are not thofe of tranfcribers, but of the authors; at leaft it fhowes that the perfon whofe name is at the end of the pieces mentioned above was able to rhyme. He defires his hofte to permit him to refort to his good table, "becaufe my name is SHEALE;" fays, "both mutton and veile, ys good for RYCHARDE SHEALE;" and afks him, "all thoughe I be a ranger, to take me as no ftranger, I am a yong begynner." The correftions indicate that it is an original piece, either compofed or fpoken extempore.

The conclufion then to which we arrive is that Richard Sheale, a minftrel, or retainer of the Houfe of Stanley, was the author, and not the tranfcriber, of the ancient ballad of Chevy Chafe. See the "British Bibliographer," vol. iv. p. 99, *et feq.* for more particular and minute information.

The more modern ballad of Chevy Chafe is certainly as old as the reign of Charles the Second. The earlieft copy which we have feen was printed for T. Paffenger on London Bridge, and is directed to be fung to the tune of "In Pefcod time." The ballad here alluded to firft appeared in "England's Helicon," 1600, but is probably fome years older, as the tune, under the fame name, is contained in Queen Elizabeth and Lady Neville's Virginal Books, both written before the conclufion of the preceding century.

The genuine and beautiful old air of Chevy Chafe is now for the firft time printed. It has been obtained from an ancient Virginal Book, (temp. Eliz.) in the Editor's poffeffion; the verfions before mentioned being fo much overlaid with harmonical contrivances as to render the melody almoft unintelligible without the affiftance of another copy.

The following ballads in the Reliques were fung to the fame tune: "Fair

Rosamond" (*Series the second*, Bk. 2. No. 7); "The Lady's Fall" (*Series the third*, Bk. 2, No. 10); "The Bride's Burial" (*Ibid.* No. 12); and "The Lady Isabella's Tragedy" (*Ibid.* No. 14).

XVI. DEATH'S FINAL CONQUEST. (No. 2.)



HIS fine old song was originally sung in Shirley's "Contention of Ajax and Ulysses," performed for the first time "at the Military Ground in Leicester Fields" in 1659.* The music was composed by Edward Coleman † a gentleman of the Chapel Royal, and the husband of Mrs. Coleman the actress. It was first printed in "Catch that Catch can, or the Musical Companion," 1667, and was afterwards included in "Select Ayres and Dialogues to Sing to the Theorbo-Lute or Bass-Viol, Bk. 2. 1669; and several other of Playford's publications.

Oldys, in a MS. note inserted in a copy of Langbaine's "Account of the English Dramatick Poets" 1691 (Brit. Mus. p. 485), calls this piece "The fine song which old Bowman used to sing to King Charles, and which he has often sung to me."

XVII. MY MIND TO ME A KINGDOM IS. (No. 5.)



It is not generally known that Sir Edward Dyer has some claim to the authorship of this little poem. There are two copies of verses on the same model. Dr. Percy changed his mind more than once as to whether they were two distinct poems, or only the dissevered parts of one. (See *Reliques*, ed. 1767, vol. 1. pp. 292 and 303; and ed. 1812, vol. 1. p. 312.) There are many versions of these popular verses existing, but the longest, and apparently the earliest, is signed "E. Dier," in MS. Rawl.

* Behind Leicester House stood, in 1659, the Military Yard, founded by Henry, Prince of Wales, where Major Foubert afterwards kept his academy for riding and other exercises, in the reign of Charles II.

† An entry in the cheque book of the Chapel Royal records his death in 1669. He was the son of Dr. Charles Coleman.

Poet. 85, fol. 17, in the Bodleian Library. See the elaborate Introduction to the "Poems by Sir Henry Wotton, Sir Walter Raleigh, and others, edited by the Rev. John Hannah," 12mo. 1845, p. lxxv.

The music published to this poem by Byrd, in 1588, is a dull scholastic production, and could never have enjoyed much popularity. We have therefore preferred giving the *popular* tune preserved in the "Pills to Purge Melancholy."

XVIII. GILDEROY. (No. 12.)



WITH regard to the hero of this ballad we learn the following particulars from Spalding and other historians:—

Gilderoy was a notorious freebooter in the highlands of Perthshire, who with his gang, for a considerable time infested the country, committing the most barbarous outrages on the inhabitants. Seven of these ruffians, however, were at length apprehended through the vigilance and activity of the Stewarts of Athol, and conducted to Edinburgh, where they were tried, condemned, and executed, in February 1638. Gilderoy, seeing his accomplices taken and hanged, went up, and in revenge burned several houses belonging to the Stewarts. This new act of atrocity was the prelude to his ruin. A proclamation was issued offering £1000 for his apprehension. The inhabitants rose *en masse*, and pursued him from place to place till at length he, with five more of his associates, were overtaken and secured. They were next carried to Edinburgh, where after trial and conviction they expiated their offences on the gallows at Gallowlee, between Leith and Edinburgh, in July 1638.

The ballad, according to tradition, was composed not long after his death, by a young woman of no mean talent who unfortunately became attached to this daring robber, and had cohabited with him for some time before his being apprehended. That the ballad was well known in England in 1650, is evident from a black-letter copy of it printed at least as early as that date. There are other copies of it, with some slight variations, in the "Pills to Purge Melancholy," edit. 1703; and in the first volume of "A Collection of Old Ballads," 1723. An altered edition appeared in the "Orpheus Caledonius," ed. 1733; but previous to this, according to Ritson (Scots Songs, vol. II. p. 24), the ballad had been *purified* by Sir Alexander Halket. Ac-

according to another account this operation was performed by Miss Halket of Pitferran, afterwards the 'accomplished Lady Wardlaw, the authoress of "Hardyknute."

The current copy of Gilderoy (with the alterations) is that given by Dr. Percy, with the exception of one stanza. Herd and Ritson have each printed the ballad, but neither have given it entire.

The air is taken from the "Orpheus Caledonius," 1725, where it probably appeared for the first time. A tune under the same name occurs in the ballad opera of "The Jovial Crew," 1731, but it is not in the measure of the present ballad. Gilderoy is also printed "To a new tune" in D'Urfey's "Pills to Purge Melancholy," vol. v. p. 39, edit. 1719.

SERIES THE SECOND.

BOOK I.

XIX. FOR THE VICTORY AT AGINCOURT. (No. 5.)



THE music to this song, written on vellum, in the Gregorian, or square and lozenge notes, is preserved in the Pepysian Collection, Magdalen College, Cambridge. Another copy is contained among Seldon's MSS. in the Bodleian Library. It has been printed in J. Stafford Smith's "Collection of Ancient Songs," and in Dr. Burney's "History of Music." A facsimile is also given in the best editions of the Reliques. In its original state, this song may justly be considered as the first English *regular* composition of which we have any remains. We have here given a copy of the melody "in a modern dresse" as it appears in the first volume of Old Ballads in the Pepysian Collection. It was probably modernized in the reign of Charles the First. We have added a bass and a few simple harmonies in character with the antique form of melody.

XX. CUPID'S ASSAULT BY LORD VAUX. (No. 8.)



HIS quaint old melody is taken from the margin of a copy of the Earl of Surrey's Poems belonging to Sir W. W. Wynne. (See the note on "The Aged Lover renounceth Love" in the *First Series*. Book 2, No. 11.) The air was undoubtedly popular, as we find in "A Gorgious Gallery of Gallant Inventions," 1578, "an excellent sonet, wherin the lover exclaymeth agaynst detraction," &c. "To the tune—*When Cupid scaled first the Fort.*"

XXI. THE GABERLUNZIE MAN. (No. 10.)



HE tune to which these verses were sung is evidently ancient, although no old copy of it has been preserved. It is here given from Thomson's "Orpheus Caledonius," 1725.

XXII. HARPALUS. (No. 12.)



NOTHER quaint old melody from the margin of a copy of Surrey's Poems before mentioned.

XXIII. HARDYKNUTE. (No. 17.)



LIZABETH HALKET, second daughter of Sir Charles Halket of Pittferran, and wife of Sir Henry Wardlaw of Pitreavie and Balmule, near Dunfermline, was the authoress of this noble ballad. She was born in April 1677; became, by marriage, Lady Wardlaw, in June 1696, and died in 1727. Hardyknute was greatly admired by Sir Walter Scott, and he used frequently to quote passages from it. On the fly-leaf of his copy of Ramsay's "Evergreen," 1724, in which the ballad appeared in

an amended form, he says, "Hardyknute was the first poem I ever learnt—the last that I shall forget."

The air, which possesses the elements of high antiquity, is preserved in Oswald's "Caledonian Pocket Companion" published about the middle of the last century.

Book II.

XXIV. JOHN ANDERSON MY JO. (No. 2.)



HIS curious old version of the tune is from the Skene MS. a singular collection of ancient melodies preserved in the Library of the Faculty of Advocates, Edinburgh.* Mr. Stenhouse, in his notes on Johnson's Scottish Musical Museum, says that "John Anderfon, my jo," is found in Queen Elizabeth's Virginal Book; but it would appear that he had confounded that air with a very different one, "John come kifs me now," which appears in the Virginal Book, with variations by Byrd. The air resembling "John Anderson," under the title of "Paul's Steeple," is preserved in Playford's "Dancing Master," 1650. See also Chappell's "National English Airs."

XXV. QUEEN ELEANOR'S CONFESSION. (No. 8.)



SPIRITED version of this ballad, "recovered from recitation," appears in Motherwell's "Minstrelsy Ancient and Modern." The air to which it was sung is one of the most beautiful of our old ballad melodies. It was noted down from oral tradition by the late Andrew Blaikie of Paisley, and contributed to Motherwell's work.

The Editor has frequently heard it in the counties of Derbyshire and Staffordshire.

* Formed about the year 1615 by John Skene of Hallyards in Mid-Lothian. It has been published, with a charming dissertation on Scottish Music and Song, by William Dauncey, Esq. Advocate.

XXVI. LADY ANNE BOTHWELL'S LAMENT. (No. 13.)



HIS pathetic lament which first appeared in Watſon's Collection (printed at the beginning of the laſt century), has hitherto been ſuppoſed to have been uttered by Lady Jean Gordon, wife of the infamous Earl of Bothwell, on the occaſion of her divorce from him, when he deſigned to marry Queen Mary; and by another conjecture, has been attributed to a young lady in private life of the name of Boſwell. Mr. Robert Chambers, however, in his excellent collection of "Scottiſh Ballads," 1829, has, "with the aſſiſtance of a valued antiquarian friend," preſented us with what appears to be "a true and certain hiſtory" of the heroine of the preſent ballad; "Lady Anne Bothwell" was no other than the Honourable Anna Bothwell, daughter of Bothwell, Biſhop of Orkney, at the Reformation, but who was afterwards raiſed to a temporal peerage, under the title of Lord Holyroodhouſe. This young lady, who is ſaid to have poſſeſſed great beauty, was betrayed into a diſgraceful connexion by the Honourable Sir Alexander Erſkine, third ſon of John, ſeventh Earl of Mar.

As Miſs Bothwell's father died in 1595, and as Sir Alexander had a letter of provision of the abbacy of Cambus Kenneth in 1608, there ariſes a preſumption, conſidering the age of the parties, that the unhappy circumſtance which occaſioned the Lament took place early in the ſeventeenth century. This, indeed, is ſet almoſt beyond a queſtion by the occurrence of a poem, apparently the firſt edition of Miſs Bothwell's Lament, in Brome's Comedy of "The Northern Laſs, or the Neſt of Fools," printed in 1632.

"Peace wayward barne!—Oh, ceaſe thy moan!
Thy farre more wayward daddy's gone;
And never will recalled be
By cryes of either thee or me:
For ſhould wee cry
Until we dye,
Wee could not ſcant his cruelty.
Ballow, ballow, &c.

"He needs might in himſelfe foreſee,
What thou ſucceſſively might'ſt be;
And could hee then (though me foregoe)
His infant leave, ere hee did know
How like the dad
Would be the lad,
In time to make fond maydens glad.
Ballow, ballow, &c."

The fate of the unhappy lady is somewhat uncertain, though she is supposed to have died of a broken heart. The faithless lover was blown up in Dunglass Castle, 30th August, 1640.

The melody here given is from a curious folio MS. of old songs and music, bearing the date 1648, and the autograph of "John Gamble," who was a well known "play-house" musician of the period. There is another air, of Scottish origin, in Thomson's "Orpheus Caledonius" 1725, but it is ill suited to the words, and is evidently much more modern.

XXVII. KING OF SCOTS AND ANDREW BROWNE. (No. 16.)



THE black-letter copy of this ballad, preserved in the Antiquarian Society, directs it to be sung "To the tune of Milfield, or else to Green-sleeves."

The former tune is here given from Playford's "English Dancing Master," 1650. The latter may be seen in Chappell's "National English Airs."

XXVIII. THE BONNY EARL OF MURRAY. (No. 17.)



HIS tune is taken from Johnson's "Scottish Musical Museum," where it probably first appeared.

XXIX. VICTORIOUS MEN OF EARTH. (No. 21.)



HIRLEY'S Masque, from which this song is extracted, was represented at the Military Ground in Leicester Fields, with music composed by Matthew Locke and Dr. Christopher Gibbons. The music was not printed entire,* but several of the songs appeared in the mis-

* The original MS. was formerly in the possessions of Hannah Lanier; Edward Jones, the Welsh Bard; and Mrs. Palmer Ruffel. It afterwards appeared for sale in Thorpe's Catalogue, Part II. for 1847.

cellaneous musical publications of the day. The following, composed by Dr. Gibbons, is from "Choice Ayres and Songs to Sing to the Theorbo-Lute, or Bafs-Viol," Book 3, 1681.

XXX. THE WINNING OF CALES. (No. 22.)



THE earliest copy of this ballad, containing many variations from Percy, occurs in the little poetical miscellany entitled "The Garland of Good Will," originally printed in (or before) 1596. It was in all probability written by Thomas Deloney, the prolific versifier of that period. There are several black-letter copies of the ballad, some of which direct it to be sung to the tune of "The new Tantara." The earliest notice we have of this tune is in the year 1590, when there issued from the press "An excellent Ditty made upon the great victory which the French King obtayned against the Duke de Maine and the Romish Rebels in this Kingdome upon Ashwednesday being the fourth day of March last past, 1590. To the tune of the new Tantara."

We have fortunately discovered an early copy of this tune in a MS. Virginal Book (temp. James I.) in our possession. The ballads of "Tantara, Masks all," "Tantara, Knaves all," and several others in D'Urfey's "Pills" were sung to this tune, which appears always to have retained its burden of "Tantara."

XXXI. THE SPANISH LADY'S LOVE. (No. 23.)



CONCERNING the origin of this interesting old ballad, the following communication appeared in the Times of May 1st, 1846. It is dated from Coldrey, Hants, and signed Charles Lee.

"The hero of this beautiful ballad was my ancestor, Sir John Bolle of Thorpe Hall, Lincolnshire, of most ancient and loyal family, and father of that Colonel Bolle who fell in Alton Church, whilst fighting against the rebels in December 1643. Of the truth of this I am prepared to give to the curious in these matters the most abundant evidence, but the space which the subject would occupy would necessarily exclude it from your columns.

The writer of the paper in the 'Edinburgh' says, 'Had the necklace been still extant the preference would have been due to Littlecot.' The necklace is still extant, in the possession of a member of my family, and in the house whence I write. In Illingworth's 'Topographical Account of Scampton, with Anecdotes of the family of Bolles,' it is stated, 'The portrait of Sir John, drawn in 1596, at the age of thirty-six years, having on the gold chain given him by the Spanish Lady, &c. is still in the possession of his descendant Capt. Birch.'

"That portrait is now in the possession of Capt. Birch's successor, Thomas Bosvile Bosvile, Esq. of Ravensfield Park, Yorkshire, my brother, and may be seen by any one. I will only add another extract from Illingworth's Scampton:—'On Sir John Bolle's departure from Cadiz, the Spanish Lady sent as presents to his wife, a profusion of jewels, and other valuables, amongst which was her portrait, drawn in green, plate, money, and other treasure. Some articles are still in possession of the family though her picture was unfortunately, and by accident, disposed of about half a century since. This portrait being drawn in green, gave occasion to her being called, in the neighbourhood of Thorpe Hall, the Green Lady, where to this day there is a traditionary superstition among the vulgar that Thorpe Hall was haunted by the Green Lady, who used nightly to take her seat in a particular tree near the mansion.' In Illingworth there is a long and full account of the Spanish Lady, and the ballad is given at length."

The tune of this ballad is preserved in the Skene MS.; in "The Quaker's Opera, Performed at Lee and Harper's Booth in Bartholomew Fair, 1728;" and in "The Jovial Crew, 1731." Our copy is taken from the ballad operas, and altered from three-four time to common-time, upon the authority of the Skene MS.

Book III.

XXXII. KING JOHN AND THE ABBOT OF CANTERBURY.

(No. 6.)



THE story of this ballad may be found in the adventures of Howleglass, originally printed in the Lower Saxon dialect in 1483. This curious work was translated into English, and printed by Copland in the following century. It is again found in "El Patrañuelo de Juan Timoneda," a Collection of Spanish Novels, printed at Alcala, in 1576.

Our version of the tune is taken from a small oblong common-place book of music, written, according to a date on the fly leaf, in 1697. It differs materially from the common versions of "Derry down," and is evidently of greater antiquity. It was introduced into many of the ballad operas of the first half of the last century, such as "The Beggar's Opera," 1728; "The Village Opera," 1729; "The Devil to Pay," 1731; "The Boarding School," 1733, &c.

In the first volume of Watts' "Musical Miscellany," 1729, it is called "the *old* tune of the Abbot of Canterbury."

XXXIII. YOU MEANER BEAUTIES. (No. 7.)



HIS beautiful little poem appears to have been first printed in "The Sixt Set of Bookes, Wherein are Anthemes for Versus and Chorus of 5 and 6 Parts; apt for Violls and Voyces: Newly Composed by Michaell Eft, Batchelor of Musicke, and Master of the Choristers of the Cathedrall Church in Litchfield," London, 4to. 1624. It is also found "much altered for the worse, and with a wretched Second part," in "Songs and Fancies to severall Musically Parts, both apt for Voices and Viols," Aberdeen, 1682. Dr. Percy reprinted it from the "Reliquiæ Wottonianæ," 1651, with some corrections "from an old MS. copy." See "Poems by

Sir Henry Wotton," edited by the Rev. Alexander Dyce for the Percy Society, where a copy of the poem is given with several collations.

The Ashmolean Museum contains two copies of this sonnet: the first longer by one stanza; the second longer by two stanzas. (See Nos. 38 and 788 of Mr. Black's Catalogue.) The last named copy is followed by a parody lamenting the ruin of King Charles, the Queen, and the Prince. It commences

" Ladies that guild the glittering moone."

Mr. Robert Chambers (Scottish Songs, vol. II. p. 631) was not aware of this piece being Sir Henry Wotton's; he prints it as "Said to have been written by Lord Darnley, in praise of the beauty of Queen Mary, before their marriage."

We give two popular sets of this elegant little sonnet. The first, an anonymous one, is from the Gamble MS. before mentioned; the second, the composition of William Webb (a musician of whom nothing is known), is from the "Select Musickall Ayres and Dialogues," Published by John Playford, 1653.

XXXIV. THE OLD AND YOUNG COURTIER. (No. 8.)



EPYS in his Diary, under the date 16th June, 1668 has the following passage: "Come to Newbery, and there dined — and musick: *a Song of the old courtier of Queen Elizabeth's*, and how he was changed upon the coming in of the King, did please me mightily, and I did cause W. Hewer to write it out."

In the third volume of the Roxburgh Ballads is "An Old Song of the old Courtier of the King's, with a New Song of a New Courtier of the King's," to the tune of "The Queen's Old Courtier." It was written by "T. Howard, Gent. and printed for Francis Coles.

The tune (or rather chant) to which it was sung is preserved in D'Urfey's "Pills to Purge Melancholy," 1719; and in "The Fashionable Lady, or Harlequin's Opera," 1730. The former work also contains a song on "The Queen's Old Soldier," to the same tune.

It was revived in the last century, and with a new burden, "Moderation and Alteration," was "sung by Mr. Vernon in the Squire of Alfatia."

An excellent copy of the original ballad is preserved among the Ashmolean

MSS. (No. 38, art. 129.) It is entitled "The Old Courtier of the Queenes," and begins

"*With an old song made by an old aged pate.*"

The first word is wanting in Dr. Percy's copy.

XXXV. SIR JOHN SUCKLING'S CAMPAIGNE. (No. 9.)



HIS song in ridicule of a gallant but unfortunate knight, is a parody on the ballad of John Dory—

"As it fell on a holiday
And upon a holytide—a;
John Dory bought him an ambling nag,
To Paris for to ride—a."

The air is contained in "Deuteromelia," 1609; but is here given from "The Second Book of the Pleasant Musical Companion," published by J. Playford, 1687, where the words of the parody may also be found.

XXXVI. TO ALTHEA FROM PRISON. (No. 10.)



THE music to this beautiful little sonnet was composed by Dr. John Wilson, and first printed in his "Cheerful Ayres or Ballads set for three Voices," Oxford, 1660. It was also included in "The Treasury of Music," first book, 1669, and several other of Playford's publications.

XXXVII. THE DOWNFALL OF CHARING CROSS. (No. 11.)



HIS ballad is printed, with the music for three voices, by "Mr. F. Farmeloe," in "The Second Book of the Pleasant Musical Companion," 1687. It is also given, with the melody only, in the first volume of D'Urfey's "Pills to Purge Melancholy," edition of 1707.

XXXVIII. THE SALE OF REBELLIOUS HOUSEHOLD-STUFF. (No. 14.)



THE earliest copies of the tune of "Old Simon the King," to which this ballad was sung, are preserved in "Mufick's Recreation on the Lyra Viol," 1652; the "English Dancing Master" of 1657; and in "Mufick's Handmaid for the Virginalls," 1678.

In some of the numerous political songs to this tune, the burden is given at length—

" Says old Sir Symon the King,
Says old Sir Symon the King,
With his threadbare clothes
And his Malmsey nose,
Sing hey ding, ding a ding, ding."

Our copy of the tune, which is translated from the Lute tablature of "Mufick's Recreation," &c., 1652, differs considerably from the known versions. The latter, owing to the practice of making divisions (i. e. variations) upon this popular theme, have been so much corrupted that the original notes of the melody, even to the scale in which it was composed, have been lost.*

XXXIX. THE BAFFLED KNIGHT, OR LADY'S POLICY. (No. 15.)



THE original of this ballad is one beginning "Yonder comes a courteous Knight," preserved in that rare musical volume entitled "Deuteromelia, or the Second part of Muficks Melodie," &c. 1609. This song is also in the first volume of some editions, the third in others, of D'Urfey's "Pills to Purge Melancholy;" and in a different vo-

* The scale of the copy given in the Appendix to Sir John Hawkins' History of Music is correct. The scale of Mr. Chappell's copy (*National English Airs*, No. 18.) is incorrect, owing to the introduction of the B flat in the signature. It is wrong to consider these old airs with reference to modern keys.

lume is a modernised copy of it, with considerable variations, beginning—"There was a Knight, and he was young." The copy in the Roxburgh Collection, upon which Dr. Percy improved, is entitled "The Politick Maid."

The tune we have been fortunate enough to discover in a small oblong volume entitled, "Youth's Delight on the Flagelet," 1697. It is there given in tablature.

XL. WHY SO PALE. (No. 16.)



HE original air is here given from a MS. volume of Old Songs with the Music, temp. Charles II. in the collection of the Editor. It was originally in the Library at Staunton Harold, Leicestershire, the seat of Earl Ferrers. This beautiful lyric was sung by Mrs. Crofts in the "Mock Astrologer," to an air composed by Lewis Ramondon. It was afterwards reset by Dr. Arne.

XLI. THE LUNATIC LOVER. (No. 19.)



HE tune to this ballad is found in the first volume of Watts' "Musical Miscellany," 1729, and in many of the ballad operas of the middle of the last century. See Chappell's "National English Airs," for further particulars.

XLII. LILLI BURLERO. (No. 23.)



OUR copy of this once celebrated tune is given, with the original arrangement of the famous Henry Purcell, from "The Second Part of Mufick's Handmaid for the Virginalls," 1689. Purcell also made use of it as a ground in his opera of "The Gordian Knott unt'y'd."

XLIII. THE BRAES OF YARROW. (No. 24.)



HIS melody is from Thomson's "Orpheus Caledonius," 1725, but is probably as old as the middle of the preceding century.

XLIV. ADMIRAL HOSIER'S GHOST. (No. 25.)



HE earliest copy of the tune to this ballad is contained in the ballad opera of "Sylvia, or the Country Burial," 1731. It may also be found in Walsh's "British Musical Miscellany," vol. iv. and in other works of a similar description. The ballads of "Come and listen to my ditty," and "Cease, rude Boreas," were sung to this tune, which appears to have been always a favourite for "Sea ditties."

SERIES THE THIRD.

Book I.

XLV. PHILLIDA AND CORYDON. (No. 10.)



WE have here two settings of this beautiful pastoral, the first as it was sung by the "three excellent musitians" before Queen Elizabeth in 1591; the second as it was reset in the following century.

The first is extracted from "Madrigales to 3, 4, and 5 parts; apt for Viols and Voices, Newly Composed by Michael Este," 1604; the second from "Cheerfull Ayres or Ballads set for three Voyces, by Dr. John Wilson," Oxford, 1660.

The latter became extremely popular, and is included in D'Urfey's "Pills to Purge Melancholy," 1719, and several other Musical Miscellanies of a subsequent date.

XLVI. LITTLE MUSGRAVE AND LADY BARNARD.

(No. 11.)



THE only genuine copy of this old ballad, according to Ritson, known to be extant, is preserved in Dryden's "Collection of Miscellaneous Poems." An excellent copy, however, is given in "Wit Restor'd," 1658, which appears to have been overlooked.

For the following beautiful old melody we are indebted to Motherwell, who "noted it down" from oral communication, and published it in his "Minstrelsy Ancient and Modern."

XLVII. THE EW-BUGHTS MARION. (No. 12.)



HIS song and the air are both old. It is marked in Ramsay's "Tea-Table Miscellany," 1724, as an old song with additions. "It cannot now be ascertained," says Mr. Graham in his edition of the Songs of Scotland, "who wrote the song or who composed the air; but it seems very evident that the air has been hitherto wrongly given in its notation in all printed copies; and there is no existing ancient MS. containing the air to which we can refer." We have adopted Mr. Graham's version of the air, where it is reduced to regular rhythm, without changing one of the sounds of the received melody.

XLVIII. THE KNIGHT AND SHEPHERD'S DAUGHTER.

(No. 13.)



WO Scottish versions of this ballad, under the titles of "Earl Richard, the Queen's brother," and "Earl Lithgow," occur in Buchan's "Ancient Ballads and Songs." Another may be found in Kinloch's "Ancient Scottish Ballads;" and a fourth in Motherwell's "Minstrelsy Ancient and Modern."

There is also a common stall-ballad called "The Shepherd's Daughter." They are all different in their historical account of the hero of the ballad; some assigning him one situation and place of honour, and some another.

The tune is taken from "The English Dancing Master," 1650.

XLIX. LORD THOMAS AND FAIR ELLINOR. (No. 15.)




ITSON, in enumerating the probable "causes of the rapid decline of the Minstrel profession, since the time of Elizabeth," says: "It is conceived that a few individuals, resembling the character, might have been lately, and may possibly be still found, in some of the least polished or less frequented parts of the kingdom. It is not long since the public papers announced the death of a person of this description, somewhere in Derbyshire; and another was within these two years to be seen in the streets of London, he played on an instrument of the rudest construction, which he, properly enough, called a *hum-strum*, and chanted (amongst others) the old ballad of *Lord Thomas and Fair Ellinor*, which, by the way, has every appearance of being originally a minstrel song."

The full title to this ballad in the Pepysian Collection is as follows: "The unfortunate Forrester, or Fair Ellinor's Tragedy, shewing how Lord Thomas once a bold Forrester, fell in love with the Fair Lady Ellinor, but his mother would not suffer him to marry her, but told him of another, that was far richer. Then, the Lord Thomas, not willing to be undutiful to his mother, appoints his wedding day, and invites Fair Ellinor to come to his wedding; who contrary to her mother's knowledge, came, and having seen his bride,


she stabbed herself; which Lord Thomas seeing, took the same dagger, and killed himself. The tune is *Chevy Chase*."

Our copy of the tune is a traditional one given in Sandys' "Collection of Christmas Carols." It resembles an ancient tune called "Who list to lead a Souldier's life," in the "Dancing Master," 1650, and may be only another version of the same. "Chevy Chase," the tune to which the ballad is directed to be sung in the black-letter copy, is in a different measure.

L. THE LADY TURNED SERVING-MAN. (No. 17.)

 FROM an ancient Lute book in the Editor's library, date about 1630. A copy of the tune, entitled "You gallant ladies all," is in the ballad opera of "The Jovial Crew," 1731.

LI. GIL MORRICE. (No. 18.)


" HE ballad of Gil Morrice," says Mr. Stenhouse, "has every appearance of being a true narrative of an event that happened in a remote age, although the language may gradually have been modernized in descending, by oral communication, from one generation to another."

Motherwell, in his "Minstrelsy, Ancient and Modern," has printed another version from recitation; and Jamieson, in his "Popular Ballads and Songs" has given an ancient copy from Dr. Percy's folio MS. It is hardly necessary to remind the reader that this ballad suggested to Home the ground work of the tragedy of "Douglas."

The air is from Oswald's "Caledonian Pocket Companion," and from its wild and peculiar structure carries evidence of its antiquity.


Book II.

LII. THE LEGEND OF SIR GUY. (No. 1.)


“ HIS song is ancient,” says Dr. Percy, “as may be inferred from the idiom preserved in the margin, ver. 94, 102 : and was once popular, as appears from Fletcher’s ‘Knight of the Burning Pestle,’ Act 2. sc. ult.” To which we may add that it was entered on the Stationers’ books 5th January, 1591-2.

The tune has been discovered in the Ballad Opera of “Robin Hood,” performed at Lee and Harper’s Booth in 1730.

LIII. BARBARA ALLEN’S CRUELTY. (No. 5.)

 COMMON traditional tune, well known in the northern counties of England. It has been suggested that for “Scarlet” town, the scene of the ballad, we should read “Carlisle” town. The earliest copy which the editor has seen reads “Reading” town, which is probably the correct reading.


LIV. SWEET WILLIAM’S GHOST. (No. 6.)

 HIS fine old ballad was recovered by Allan Ramsay, and inserted in his “Tea Table Miscellany,” (4th volume about 1734.) Ritson says, “the two last stanzas were probably added by Ramsay ; they are evidently spurious.” See another version under the title of “Willie and May Margaret,” in Gilchrist’s “Scottish Ballads,” vol. 1.

It is a curious fact that the chief incidents of Burger’s celebrated German ballad “Leonora,” resemble this old traditionary Scottish ballad.


The tune is from Johnson’s “Scottish Musical Museum.”

LV. SIR JOHN GREHME AND BARBARA ALLAN. (No. 7.)


 HE story of the Scottish ballad is nearly the same as that of the English Ballad of "Barbara Allan," and both may possibly have had their origin from circumstances that really occurred.

The tune is from Johnson's "Scottish Musical Museum."


LVI. THE BAILIFF'S DAUGHTER OF ISLINGTON. (No. 8.)

 HERE are two airs associated with the words of this ballad. We have therefore given both. The first is from the ballad opera of "The Jovial Crew," 1731; the second is a traditionary tune noted down by the Editor some years since in the north of England.

LVII. THE WILLOW TREE. (No. 9.)

 HIS melody is preserved in a MS. dated 1639, in the Advocate's Library, Edinburgh. It is also to be found in the celebrated Skene MS. in the same repository; and again in all the editions of Forbes' "Cantus."

LVIII. WALY, WALY, LOVE BE BONNY. (No. 11.)

 N Mr. Robert Chambers' "Scottish Songs," there is a note upon this ballad, from which we give the following passage:—"This beautiful old song has hitherto been supposed to refer to some circumstance in the Life of Queen Mary, or at least to some unfortunate love affair which happened at her court. It is now discovered, from a copy which

has been found, as forming part of a ballad in the Pepysian Library at Cambridge, (published in Motherwell's *Minstrelsy* 1827, under the title of 'Lord Jamie Douglas,') to have been occasioned by the affecting tale of Lady Barbara Erskine, daughter of John ninth Earl of Mar, and wife of James second Marquis of Douglas. This lady, who was married in 1670, was divorced, or at least expelled from the society of her husband, in consequence of some malignant scandals which a former and disappointed lover, Lowrie of Blackwood, was so base as to insinuate into the ear of the Marquis." Her father took her home and she never again saw her husband.

The fine pathetic air has been greatly injured by the embellishments of Messrs. M'Gibbon, Ofwald and Bremner; but we have adopted the simple form given in Mr. Graham's admirable work on "The Songs of Scotland."

LIX. DULCINA. (No. 13.)




HIS ballad is said, upon the authority of Cayley and Ellis, to have been written by Sir Walter Raleigh. The tune is preserved in D'Urfey's "Pills to Purge Melancholy," vol vi. p. 206. It is perhaps better known coupled with Ben Jonson's words "From Oberon in Fairy Land" (*Series the Third*, Book II. No. 24), although the former title is more ancient.

LX. A HUE AND CRY AFTER CUPID. (No. 15.)



HE music is here given from the Gamble MS. before mentioned, collated with, and corrected by another copy in "Select Ayres and Dialogues," 1669. No composer's name is given in either copy.

LXI. THE KING OF FRANCE'S DAUGHTER. (No. 16.)

HE black-letter copy of this ballad, in the Pepysian Collection, directs it to be sung "to the tune of Crimson Velvet," which tune we have been fortunate enough to discover, though Ritson considered it to have been lost. It appears in a curious volume, published at Amsterdam in 1634, entitled "Friesche Lust-hof, door Jan Janz. Starter." The words in this Collection are all Dutch, but the tunes have their names in English.

"The lamentable complaint of Queen Mary for the departure of Phillip," in the "Crown Garland of Golden Roses," 1612; and the ballad of "Constance of Cleveland" in Mr. Collier's volume of "Roxburghe Ballads," were sung to this tune.

LXII. THE SWEET NEGLECT. (No. 17.)



FROM the MS. volume, before mentioned, formerly in the collection of Earl Ferrers at Staunton Harold, Leicestershire.

LXIII. THE CHILDREN IN THE WOOD. (No. 18.)



ACCORDING to Ritson, this ballad was printed in 1595, being entered in that year on the Stationers' Books. But Dr. Percy and Ritson are at issue as to the date of the composition. The former considers the subject of the ballad to have been taken from an old play, "Of a young child murdered in a wood, by two ruffians, with the consent of his uncle; by Robert Yarrington, 1601;" the story being similar in its leading features, although the scene of the drama is laid, not in Norfolk, but in Padua. Percy's reasons for giving the merit of originality to the play-wright are by no means conclusive, and the point must be considered as determined by the fact of its previous entry on the Stationers' Books.

The old black-letter copy in the British Museum is entitled "The Norfolk Gentleman's Last Will and Testament, who on his death-bed, committed the keeping of his two children, a boy and girl, to his own brother, who did most wickedly cause them to be destroyed, so that he might possess himself and children of the estate; but by the just judgments of the Almighty, himself and all that he had, was destroyed from off the face of the earth. To the tune of Rogero, &c. London: Printed by and for W. D. and sold by C. Bates, at the Sun and Bible, in Gilt-Spur Street." That in the Pepysian Library has for its title: "The Norfolk Gentleman, his Last Will and Testament, who committed the keeping of his children to his own brother, who dealt that wickedly with them, and how God plagued him for it. The tune, Rogero. Printed for W. Thackeray and T. Passinger."

All the black-letter copies of the ballad, of which there are several, agree in directing it to be sung to the tune of "Rogero."* A tune of this name is mentioned in "A Gorgious Gallery of Gallant Inventions," 1578, and the music is fortunately preserved in a MS. (temp. James I.) in the Public Library, Cambridge. There are three several copies of the tune, all in tablature for the Lute, in the same MS. We have translated and compared them in order to procure the best version. There is another copy of the tune in William Ballett's Lute Book, preserved in the Library of Trinity College, Dublin.

We have also given, on the authority of D'Urfey's "Pills," and the first edition of the "Beggars Opera," the tune which has *traditionally* been given to this ballad.

LXIV. THE KING AND MILLER OF MANSFIELD. (No. 20.)



THE ballad on this subject is one of a popular cycle which have always been favourites with the peasantry of England. The monarch is generally represented as being benighted or misled in some one of his forests, and meeting there with some of the destroyers of his deer, who by their loyalty and joviality obtain his forgiveness and favour.

* One of the characters in the old comedy of *The Gentle Craft*, 1610, says "I sing now to the tune of Rogero." There was another tune called *New Rogero* which was also extremely popular in the seventeenth century.

One of the earliest poems of this class, is that of "King Edward and the Shepherd," preserved in the Public Library of the University of Cambridge. Another early ballad on the same subject was printed in the "British Bibliographer" (vol. iv.) under the title of "The Kyng and the Hermit." And no doubt others, besides those pointed out by Dr. Percy, are in existence.*

The black-letter copies of "The King and Miller of Mansfield," direct it "To be sung to the tune of the French Lavalto;" which tune the Editor has been fortunate enough to discover in an ancient Virginal Book in his possession. It is now printed for the first time.

LXV. QUEEN DIDO. (No. 22.)



HIS is an old, and once very popular, ballad. The author of "Jacke of Dover, his Quest of Inquirie," &c. 1604, exclaims "O you ale-Knights, you that devoure the marrowe of the maulte, and drinke whole ale-tubs into consumptions; that sing Queene Dido over a cupp, and tell strange news over an alepot."

The tune was composed by Dr. John Wilson, and printed in his "Cheerfull Ayres or Ballads," Oxford, 1660. If our conjecture be correct, that this Wilson was the singer of Shakespeare's Stage, (the celebrated "Jack Wilson"), the tune in question may be the original. At all events it was the popular one in the latter half of the seventeenth century. It is printed in D'Urfey's "Pills to Purge Melancholy," vol. iv. p. 266, and in several of the later Musical Miscellanies. D'Urfey also gives another ballad of "Troy Town" in the 6th volume of his curious and entertaining work.

"The Spanish Tragedy" in Evans's "Old Ballads," ed. 1810, vol. III. p. 288, was sung to this tune; also "The Pattern of True Love, or Bowes Tragedy," written in 1717, and printed in Ritson's "Yorkshire Garland," which evinces its popularity among the people at a late period.

* See some interesting particulars concerning our popular ballads, and especially the cycle of Robin Hood ballads, in the second volume of Mr. Wright's "Essays on subjects connected with the Literature, Popular Superstitions, and History of England in the Middle Ages."

LXVI. THE FAIRY QUEEN. (No. 25.)



HERE is an early copy of this ballad, which was unknown to Dr. Percy, in a rare tract, entitled :—" A description of the King and Queene of Fayries, their habit, fare, abode, pompe, and state, being very delightful to the sense, and full of mirth. London, printed for Richard Harper, and are to be sold at his Shop at the Hospital Gate, 1635." From this tract we learn that the ballad of " The Fairy Queen " was sung to the tune of " The Spanish Gypsie," which began very similarly :—

" O follow, follow me,
For we be gypsies three."

The tune of " The Spanish Gypsie " is to be found in the " English Dancing Master," 1651, and in the ballad operas of " The Fashionable Lady," 1730, and " Achilles," 1733. In the latter the tune is called " Fairy Elves."

BOOK III.

LXVII. LOVE WILL FIND OUT THE WAY. (No. 3.)



THE old black-letter copy of this ballad is called " Truth's Integrity, or a curious Northerne Ditty, called *Love will finde out the Way.* To a pleasant new Tune. Printed at London for F. Coles, dwelling in the Old Baily." There is a second part consisting of six stanzas, which Percy has not reprinted.

The tune is here given (translated from the Tablature) from " Musick's Recreation on the Lyra Viol," published by Playford in 1652. It is also preserved in Forbes's " Cantus," 1662; in " Musick's Delight on the Cithren," 1666; and in D'Urfey's " Pills to Purge Melancholy," 1719.

The Pepysian Collection contains several ballads to this tune.

LXVIII. LORD THOMAS AND FAIR ANNET. (No. 4.)



HIS fine ballad has been printed by Jamieson, but with considerable variations from Percy; also by Chambers, varied again; and by both under the title of "Sweet Willie and Fair Annie." Jamieson is of opinion that Dr. Percy's copy had been "adjusted previous to its leaving Scotland, by some one who was more of a Scholar than reciters generally are;" and considers, that in attempting to give it an antique cast, "it has been deprived of somewhat of that easy facility which is the distinguished characteristic of the traditionary ballad narrative." He accordingly prints a version, where he contends "no such experiment has been made," and which he gives "pure and entire," as taken down by him from the recitation of a lady—Mrs. W. Arrot, of Aberbrothick.

The tune is taken from Johnson's "Scottish Musical Museum."

LXIX. UNFADING BEAUTY. (No. 5.)



HE original music to this exquisite Sonnet, composed by Henry Lawes and extracted from his "Ayres and Dialogues for One, Two, and Three Voyces," 1653.

LXX. GEORGE BARNWELL. (No. 6.)



HE black-letter copy, printed about the middle of the seventeenth century, preserved in the Ashmolean Museum, directs this ballad to be sung "To the tune of the Merchant." This curious tune, which has been quite overlooked by antiquaries, is found together with the original ballad, "The Merchant and the Fiddler's Wife," in D'Urfey's "Pills to Purge Melancholy," vol. v. p. 77. edit. 1719.

LXXI. THE DRAGON OF WANTLEY. (No. 13.)



FROM D'Urfey's curious repository, so often referred to in these pages—"Pills to Purge Melancholy," vol. III. p. 10, ed. 1719. The Key to this ballad, communicated by Godfrey Bosville, Esq. of Thorp, near Malton, in Yorkshire, is given in the fourth and subsequent editions of the "Reliques."

LXXII. ST. GEORGE FOR ENGLAND. (No. 14.)



THE tune to this ballad is preserved in D'Urfey's "Pills," vol. III. ed. 1719. The fourth volume of the same work contains "a new ballad of King Edward and Jane Shore," to the tune of "St. George for England."

LXXIII. MARGARET'S GHOST. (No. 16.)



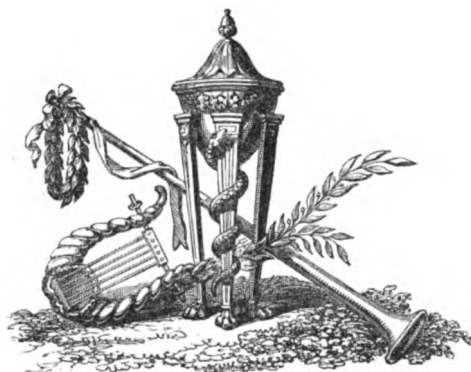
ON a passage quoted by Fletcher in his play of "The Knight of the Burning Pestle," we are indebted for the ballad of "William and Margaret," which Dr. Percy distinguishes as "one of the most beautiful ballads to be found in our own or any language." Mallet had never seen the poem which Dr. Percy recovered; he expresses his belief that it was "not any where to be met with;" and adds, that "the few lines, naked of ornament and simple as they are, struck his fancy;" and "bringing fresh into his mind an unhappy adventure much talked of formerly gave birth to the composition." The adventure here alluded to is detailed in the Plain Dealer, Nos. 36 and 46—a periodical paper, published by Aaron Hill in 1724, and afterwards reprinted in 2 vols. 8vo.

We have given two different melodies to which this ballad was formerly sung. The first is from "The Village Opera," 1729. The second from

Thomson's "Orpheus Caledonius," 1725. A third melody, the composition of Mr. Stephen Clarke of Edinburgh, may be seen in Johnson's "Scottish Musical Museum."

LXXIV. LUCY AND COLIN. (No. 17.)

THE accompanying fine old melody to this ballad is given from a scarce work entitled "The Merry Musician; or a cure for the Spleen: Being a Collection of the most diverting Songs and Pleasant Ballads set to Musick," 1716.



Ancient Melodies, to Percy's Reliques.

THE BATTLE OF OTTERBOURNE.

I.

Yt felle a...bowght the Lamasse tyde, When



husbonds wynn ther haye, The dowghtye Dowglasse bowynd



hym to ryde, In Yn.... glond to take a praye.



THE JEW'S DAUGHTER.

II.

The rain rins down through Mirry-land toune, Sae



dois it doun the Pa; Sae dois the lads of



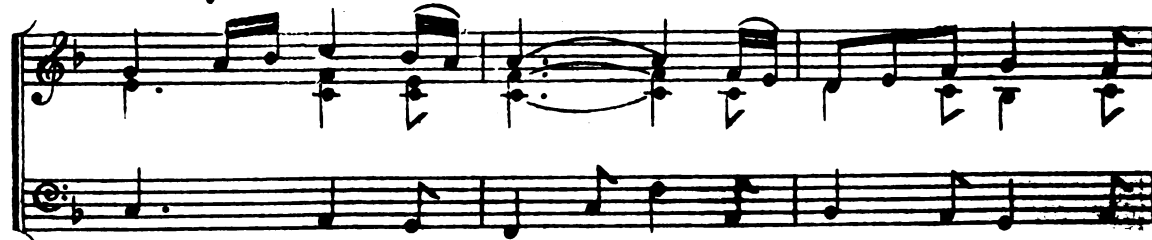
Mirry-land toune, Quhan they play at the



ba'. Than out and cam the Jewis dochter, Said,



Will ye cum in and dine? I winnae cum in, I



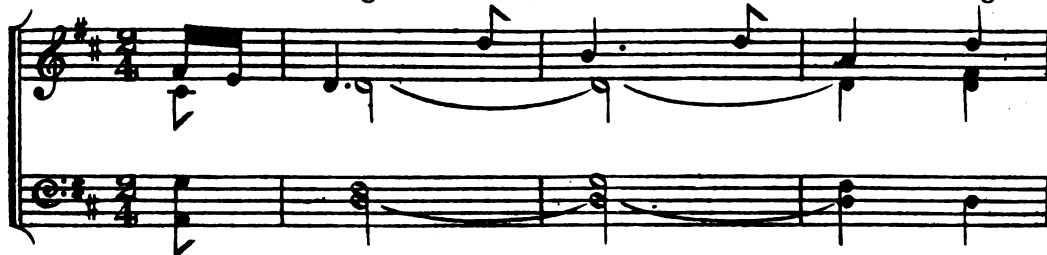
cannae cum in, With...out my play..... feres niwe.



SIR PATRICK SPENCE.

The King sits in Dum...fer..... ling

III.



tonne, Drink...ing the blude...reid wine; O



quhar will I get guid Sai..... lør, To



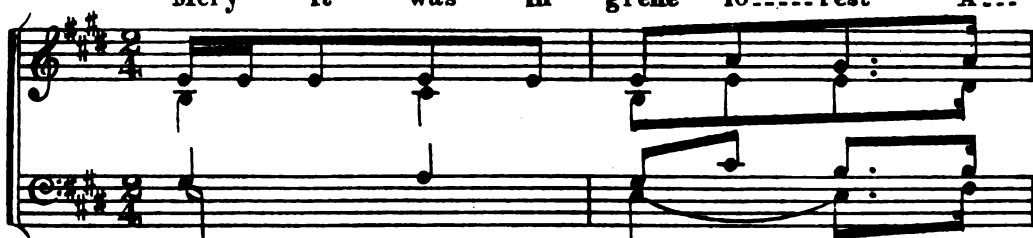
sail this schip of mine?



ADAM BELL, CLYM OF THE CLOUGH and WILLIAM OF CLOUDESLY.

IV.

Mery it was in grene fo.....rest A...



-monge the levès grene, Wher....as men hunt east



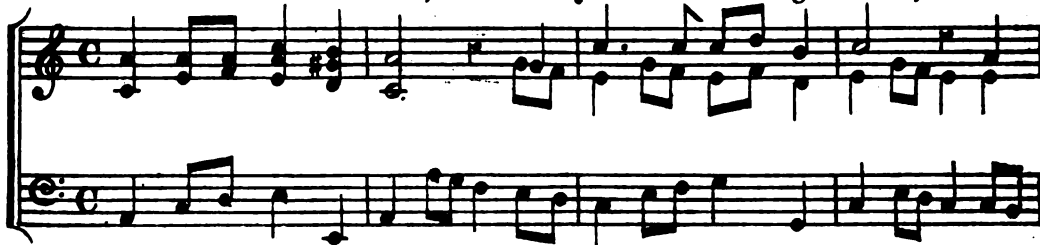
north and west Wyth bowes and arrowes kene.



THE AGED LOVER RENOUNCETH LOVE.

I lothe that I did love, In youth that I thought swete, As

V.



time requires: for my be-hove Me..thinks they are not mete.



A SONG TO THE LUTE IN MUSICKE.

Richard Edwardes.*

VI.

Where gripinge grefes the hart would wounde,



And dolefulle dumps the mynde op...resse There musicke



with her sil...ver sound With spede is wont to



send re.....dresse: Of tro_bled mynds, in ev.....e...ry



sore, Swete mu....sicke hathe a salve in store.



* With the original harmony of 4 parts.

ADAM BELL, CLYM OF THE CLOUGH and WILLIAM OF CLOUDESLY.

IV.

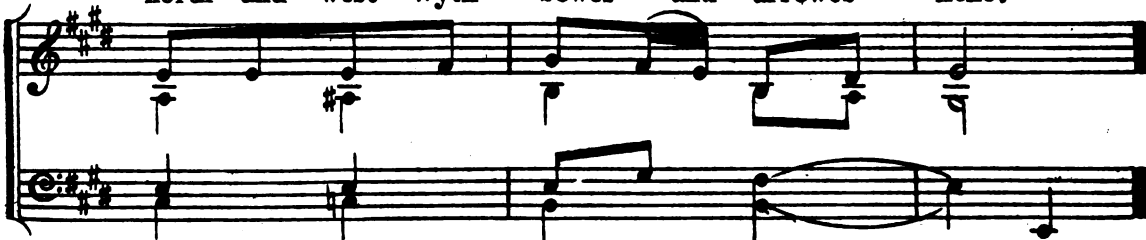
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north and west Wyth bowes and arrowes kene.



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V.

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time requires: for my be-hove Me..thinks they are not mete.



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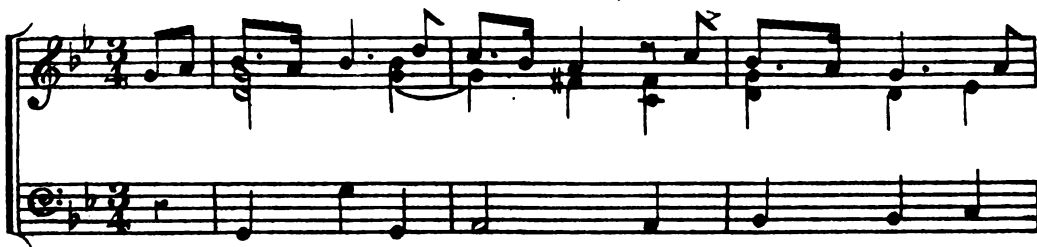
sore, Swete mu....sicke hathe a salve in store.

* With the original harmony of 4 parts.

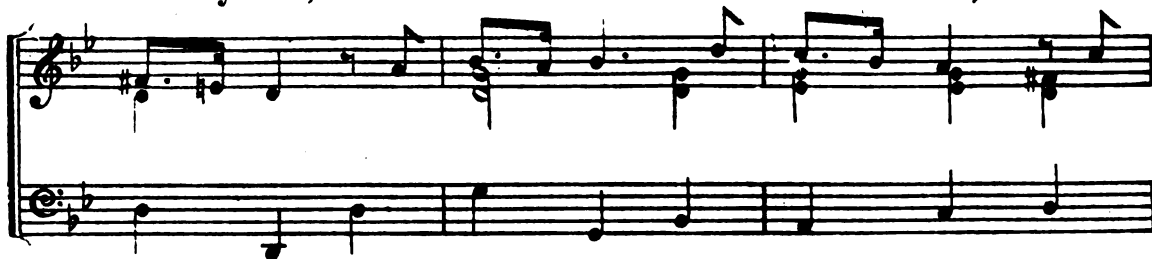
TAKE THY OLD CLOAK ABOUT THEE.

This winters wea-ther waxeth cold, And frost doth freeze on

VII.



ev'ry hill, And Boreas blowes his blasts soe bold, That



all our kye are like to spill; Then Bell my wife, who



loves no strife, She sayd unto me quiet-lye, Rise up, and save cow



Crumbockes life, Man put thine old cloake about thee.

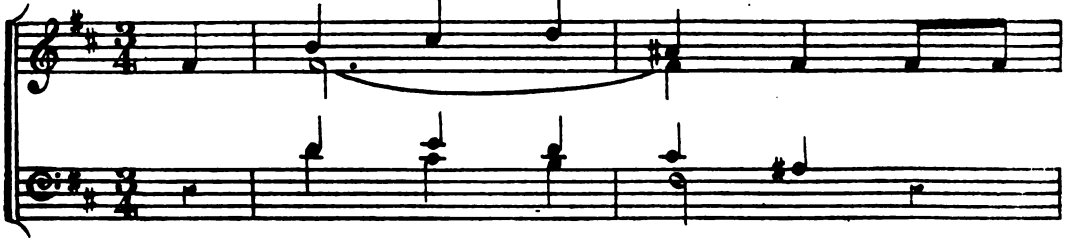


WILLOW, WILLOW, WILLOW.

51

VIII.

A poore soule sat sigh.....ing 'neath a



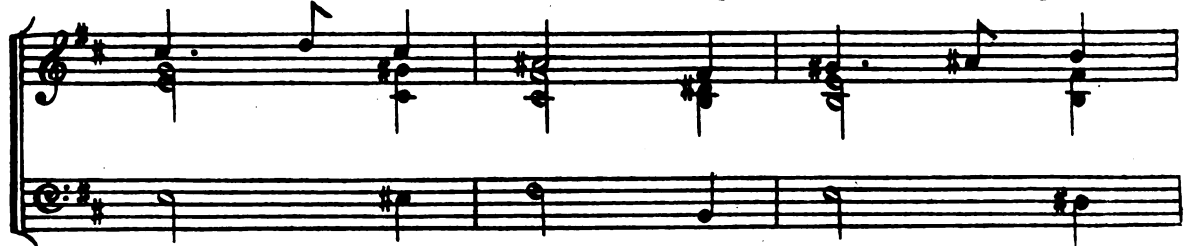
sic.....a....more tree; O wil.....low, wil.....low,



wil.....low! With his hand on his bo....som, his



head on his knee; Sing O the greene



wil.....low shall be my gar.....land.



CORYDON'S FAREWELL TO PHILLIS.

Robert Jones.*

Fare..well, dear love; since thou wilt needs be...

IX.



-gone, Mine eyes do shew, my life is al..most done.



Nay I will ne...ver die, so long as I can spie



There be many mo, though that she doe goe, There be many



mo, I feare not: Why then let her goe, I care not.



* With the original harmony of 4 parts.

In Ve...nice towne not long a...goe A cru...el Jew did

X.



dwell, which lived all on usurie, As I...ta...lian writers tell.



THE PASSIONATE SHEPHERD TO HIS LOVE.

Come live with me, and be my love, And we wil

XI.



all the plea...sures prove That hills and val...lies, dale and



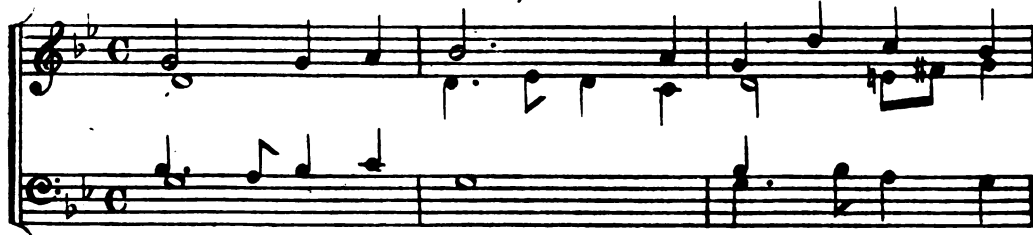
field, And all the crag.....gy moun...tains yield.



TITUS ANDRONICUS'S COMPLAINT.*

XII.

You no-ble minds, and famous martiall



wights, That in de... fence of native country



fights, Give care to me, that



ten yeares fought for Rome, Yet reapt dis-



- grace at my re....turn...ing home.



*The original harmony.

TAKE THOSE LIPS AWAY.

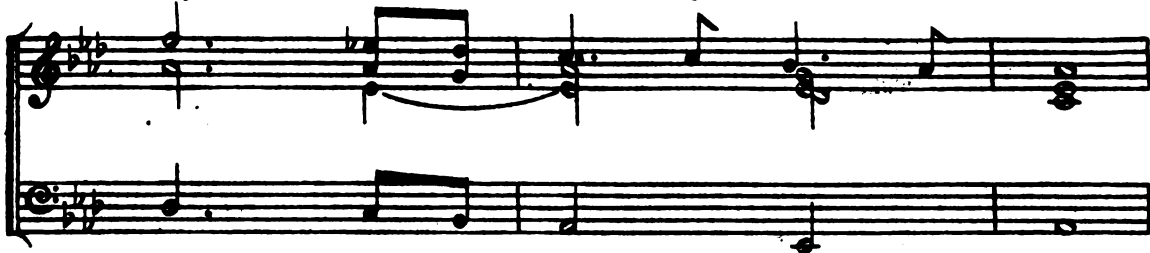
Dr John Wilson.*

XIII.

Take, oh take those lips a.....



-way, That so sweet.....lye were 'for..... sworne;



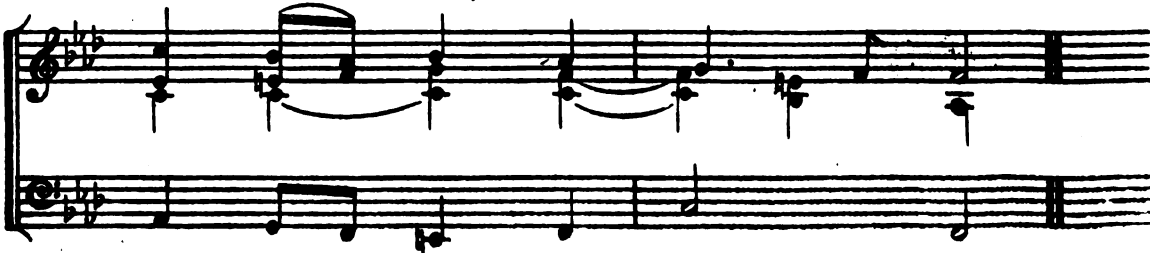
And those eyes, the breake of day, Lights, that do mis...



_leade the morne: But my kis....ses bring a....gaine,



Seales of love, but seal'd in vaine.

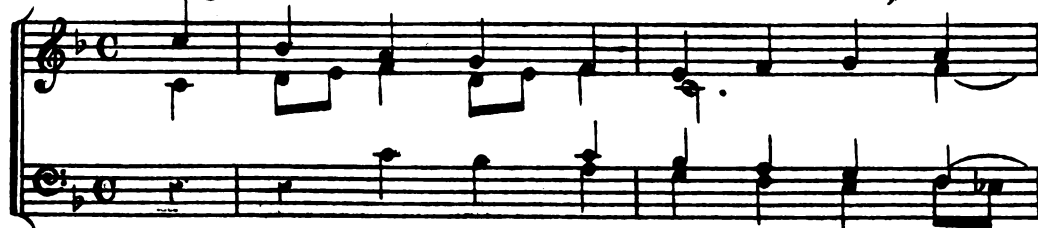


*With the original harmony.

KING LEAR AND HIS THREE DAUGHTERS.

XIV.

King Leir once rul....ed in this land, With



princely pow'r and peace; And had all things with



hearts con...tent, That might his joys in....crease.



THE MORE MODERN BALLAD OF CHEVY CHACE.

XV.

God prosper long our no...ble king, Our lives and safetyes



all; A woful hunting once there did In Chevy-Chace be...fall.



DEATH'S FINAL CONQUEST.

57

Edward Coleman.*

The glo...ries of our birth and state Are shadows,

XVI.



not sub...stan...tial things; There is no armour 'gainst our



fate: Death lays his i.....cy hands on Kings:



Scep...ter and crown Must tum...ble down, And in the dust be



e.....qual made With the poor crook...ed scythe and spade.



MY MIND TO ME A KINGDOM IS.

XVII.

My minde to me a king...dome is; Such



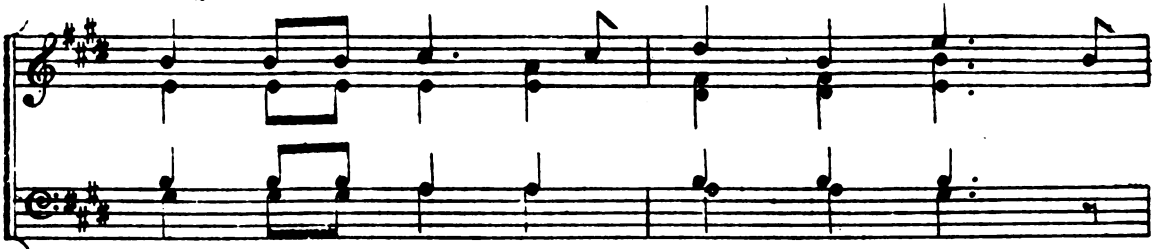
per...fect joy there...in I finde As farre ex...ceeds all



earth...ly blisse, That God or Na....ture hath as...signde:



Though much I want, that most would have, Yet



still my minde for.....bids to crave.



GILDEROY.

XVIII.

O Gil... de... roy was a bon... ny boy, Had



ro... ses tull his shoone, His stock... ings were of



sil... ken foy, Wi' gar... ters hang... ing doune: It



was, I weene, a comelie sight, To see sae trim a boy; He



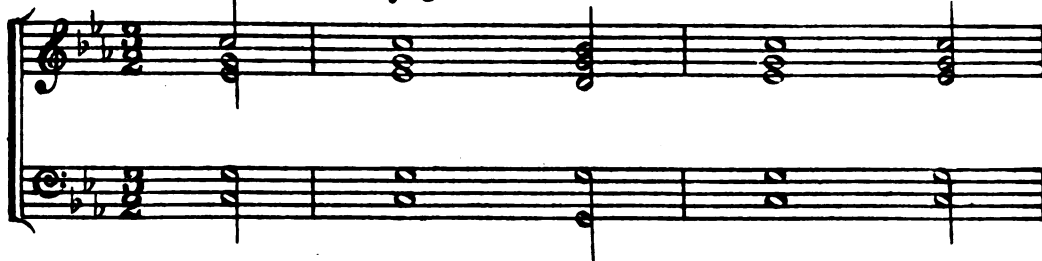
was my jo and hearts' delight My handsome Gil... de... roy.



FOR THE VICTORY AT AGINCOURT.

XIX.

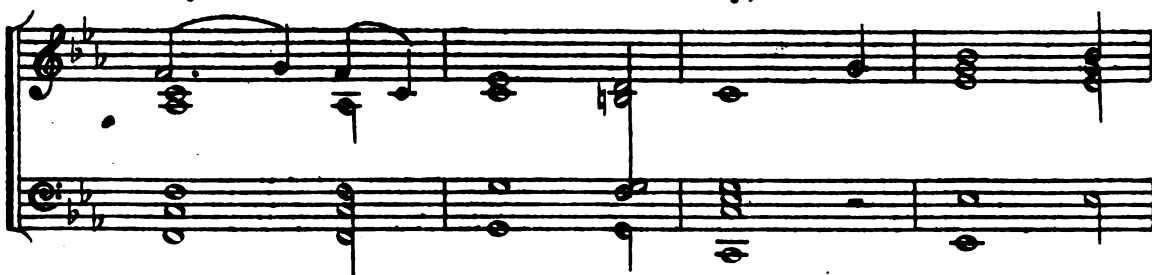
Owre Kyng went forth to



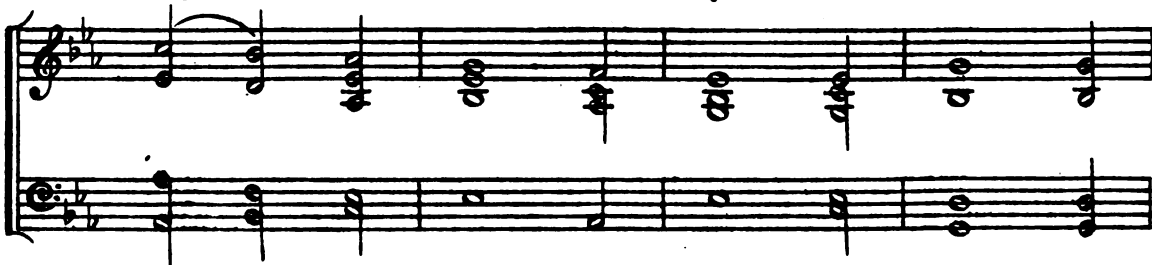
Nor..... man..... dy, With grace and



myzt of chi.....val.....ry; The God for



hym wrouzt mar.....velous.....ly, Where... fore En...



-glonde may calle, and cry De.....o



gra ti as.



CUPID'S ASSAULT.

When cu...pid sca.....led first the fort, Where...

XX.



in my hart lay wounded sore; The



bat.....ry was of such a sort, That



I must yelde or die ther.....fore



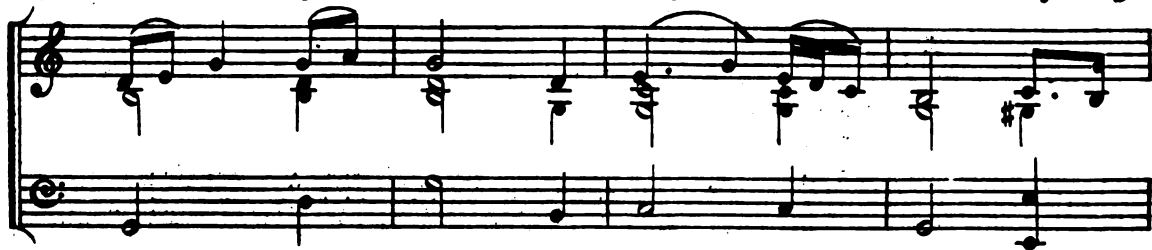
THE GABERLUNZIE MAN.

XXI.

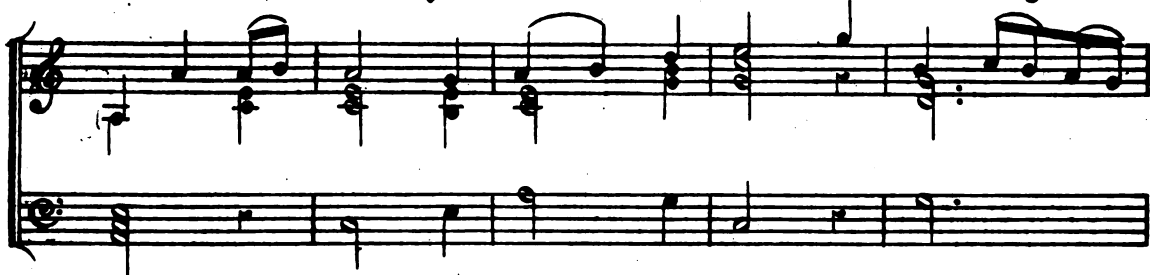
The pau-ky auld Carle came o....vir the lee Wi'



mo....ny good - een and days to mee, Say...ing



Good.....wife for your cour.....te....sie Will ze lodge a



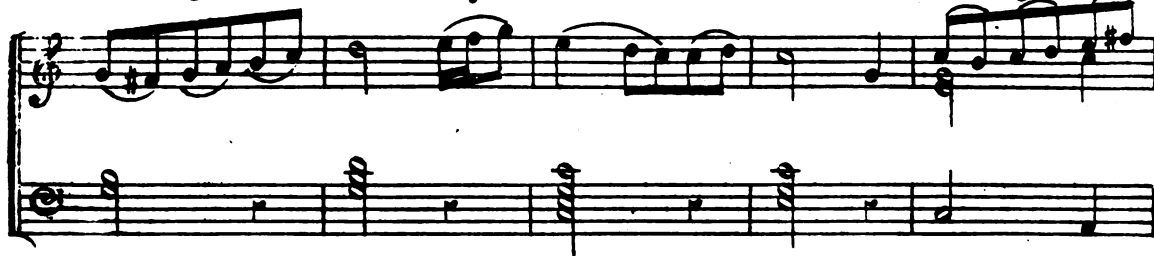
sil.....ly, sil....ly poor man? The night was



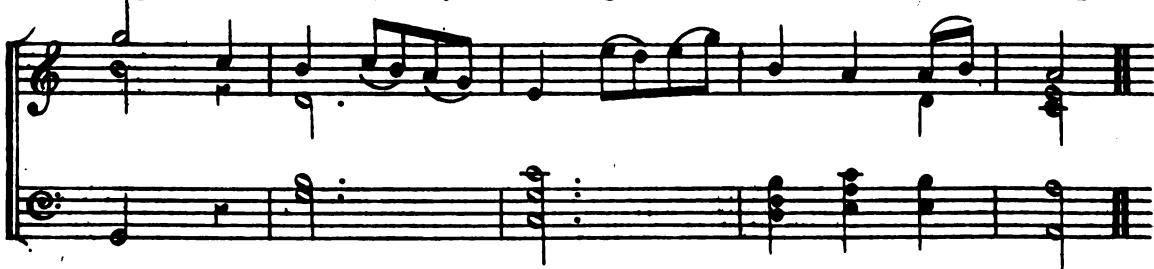
could, the carle was wat, And down a.....zont the



in....gle he sat; My doth.....ters shoul...ders he gan to



clap, And cad...gi...ly cad...gi...ly ran...ted and sang.



HARPALUS.

Phili...da was a faire mayde, As fresh, as

XXII.



a.....ny flowre; Whom Har.....pa.....lus the herd...man



prayde To be his pa.....ra.....mour.



HARDYKNUTE.

XXIII.

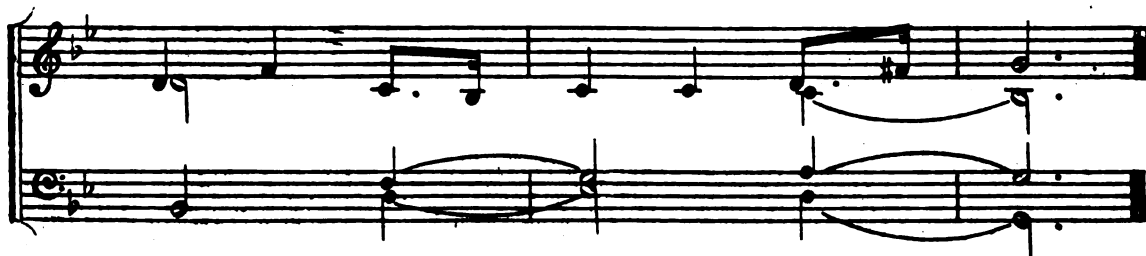
State.....ly stept he east the wa, And



state.....ly stept he west, Full seven...ty zeirs he



now had sene, With skers sevin zeirs of rest.

JOHN ANDERSON MY JO.

XXIV.

John Ander...son my jo, cum in as ze gae



bye, And ze sall get a sheips heid weel ba..ken in a pye;



Weel ba--ken in a pye, and the hag--gis in a pat:



John An...der...son my jo, cum in, and ze's get. that:



QUEEN ELEANOR'S CONFESSION.

Queene Elea...nor was a sicke wo....man And a..

XXV.



_fraid that she should dye: Then she sent for two fryars



out of France To speke to her spee....di.....lye.



LADY ANNE BOTHWELL'S LAMENT.

XXVI.

Ba...low, my babe, ly stil and sleipe!

It grieves me sair to see thee weipe: If thoust be si.....lent,

Ise be glad, Thy maining maks my heart ful sad.

Ba...low, my boy, thy mi...thers joy, Thy fa...ther breides me

great annoy. Ba...low, ba....low, my babe, ly

stil and sleipe, It grieves me sair to see thee weipe.

Slow.

KING OF SCOTS AND ANDREW BROWN.

O out a-las! what a griefe is this That prin-ces sub-jects

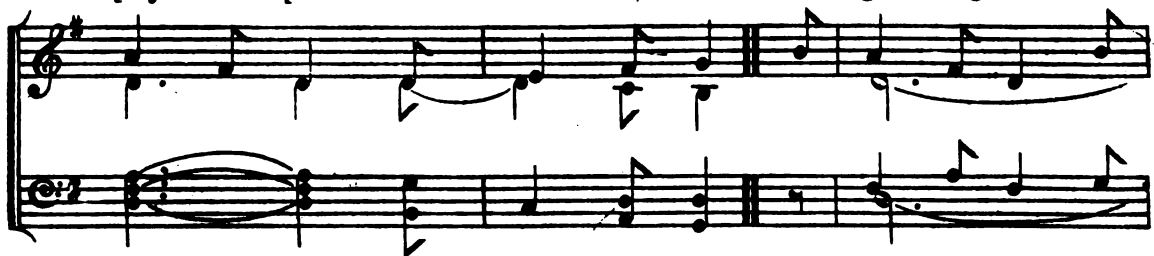
XXVII.



cannot be true, But still the devill hath some of his, Will



play their parts whatso... ever en...sue; For-get-ting what a



grievous thing It is to offend the a'noin-ted King? A-las for woe, why



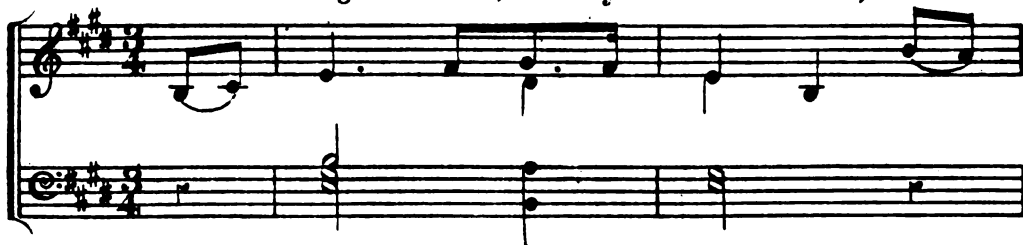
should it be so, This makes a sor....row...ful heigh ho!



THE BONNY EARL OF MURRAY.

XXVIII.

Ye high....lands, and ye low....lands, . Oh!



quhair hae ye been? They hae slaine the Earl of



Mur...ray, And hae laid him on the green. They hae



slaine the Earl of Mur...ray, And hae laid him on the green.



VICTORIOUS MEN OF EARTH.

D^r Christopher Gibbons.*

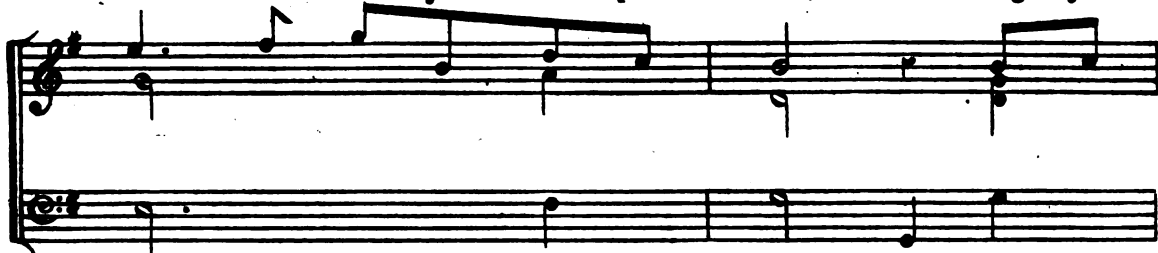
Vic...torious men of earth, no more Pro-

XXIX

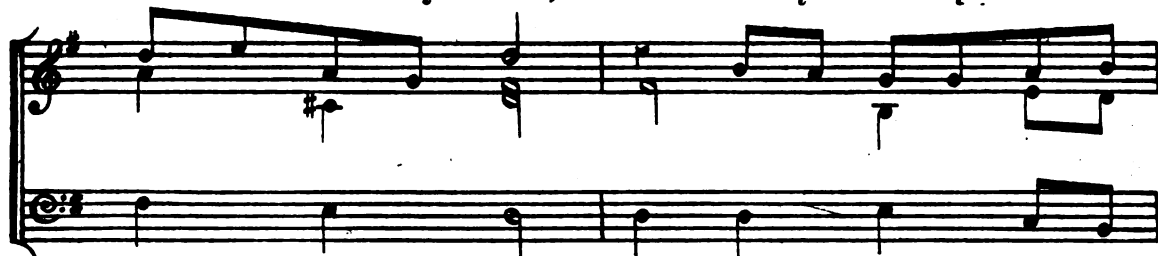


*With the original harmony. Google

claim how wide your em...pires are; Though you



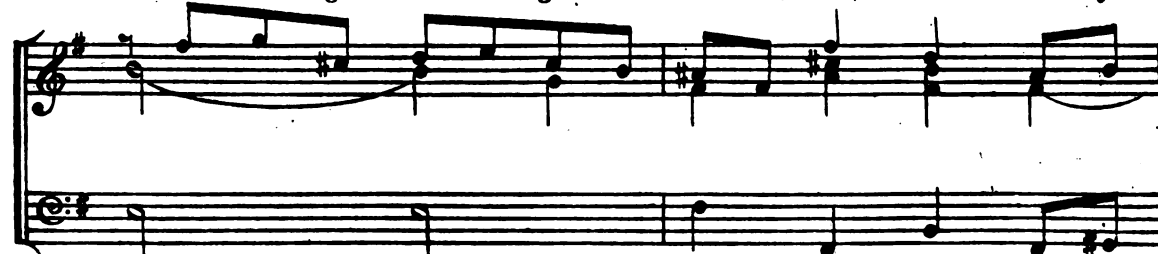
binde in ev'...ry shore, And your tri...umphs reach as



far as night or day, Yet you proud monarchs must o...bey,



And min...gle with for...got...ten ash...es, when Death calls yee



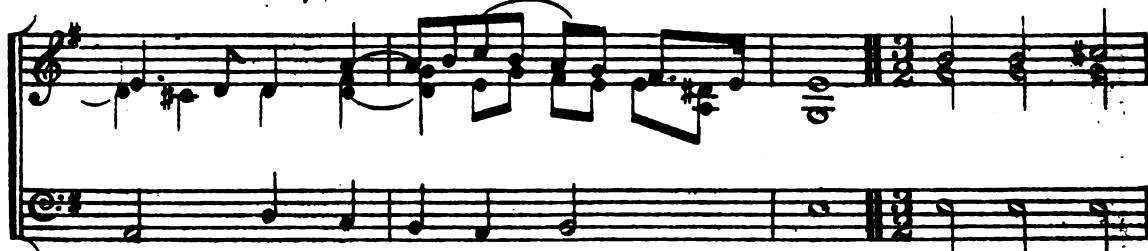
to the croud of com...mon men Devouring fa...mine, plague and



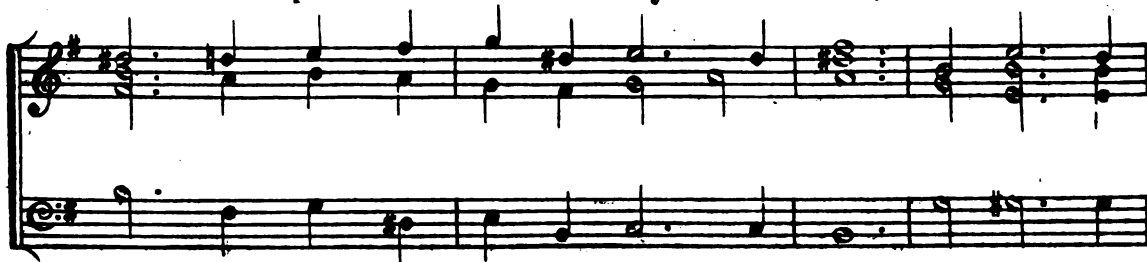
war, Each a...ble to un...do mankind, Deaths servile e...mis...



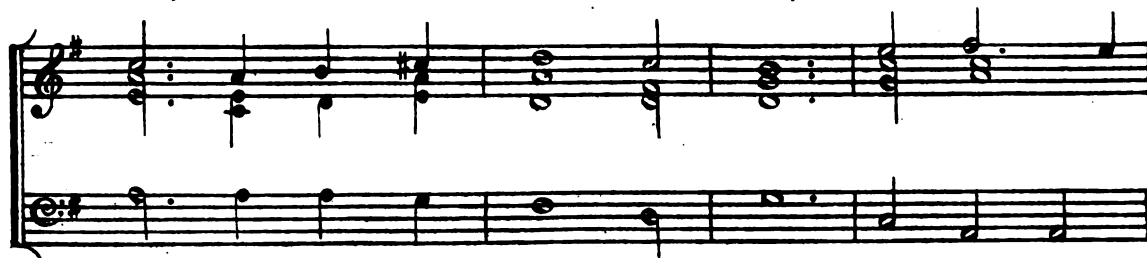
...sa...ries are, Nor to these a...lone con...find: He hath at



will More quaint and sub...tle wayes to kill; A smile or



kiss, as he will use the art, Shall have the



cun.....ning skill to break a heart.



THE WINNING OF CALES.

Long the proud Spaniards had vaunted their conquests,

XXX.

Threatning our country with fire and sword; Of ten preparing their

navy most sumptuous With a great plenty as

Spain could afford. Dub dub a dub dub, thus strike their drums; Tan-

-ta...ra, tan...ta...ra, the Englishman comes.

THE SPANISH LADY'S LOVE.

XXXI. Will you hear a Span...ish la.....dy,

How she wooed an En...glish...man? Garments gay and

rich as may be Deck'd with jew....els she had on.

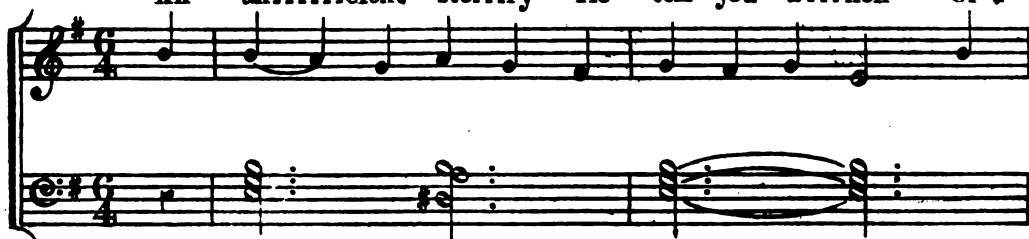
Of a come...ly coun...te...nance and grace was she,

And by birth and pa....ren...tage of high de.....gree.

K. JOHN AND THE ABBOT OF CANTERBURY.

XXXII.

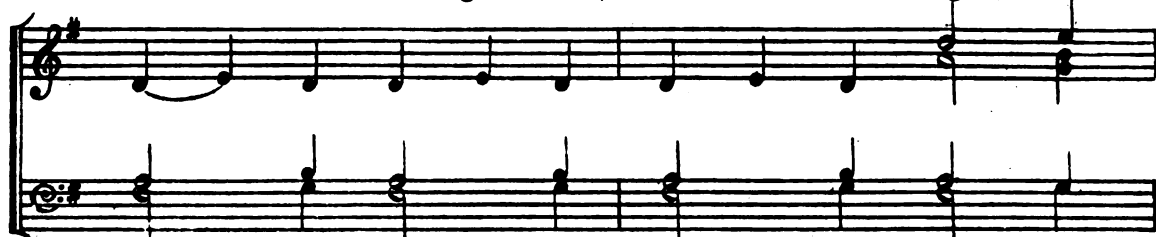
An an.....cient sto...ry Ile tell you a...non Of a



no....ta....ble prince, that was cal...led King John; And he



ru.....led En...gland with maine and with might, For he



did great wrong and main...tain'd lit....tle right, Der...ry



down down down der....ry down.



YOU MEANER BEAUTIES.

XXXIII.

You mea....ner beau...ties of the night, Which

poor...ly sa...tis....fie our eies More by your num...ber,

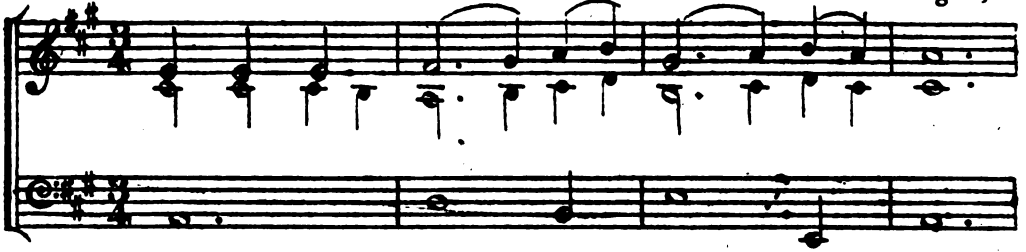
then your light; You com...mon peo....ple

of the skies, What are you

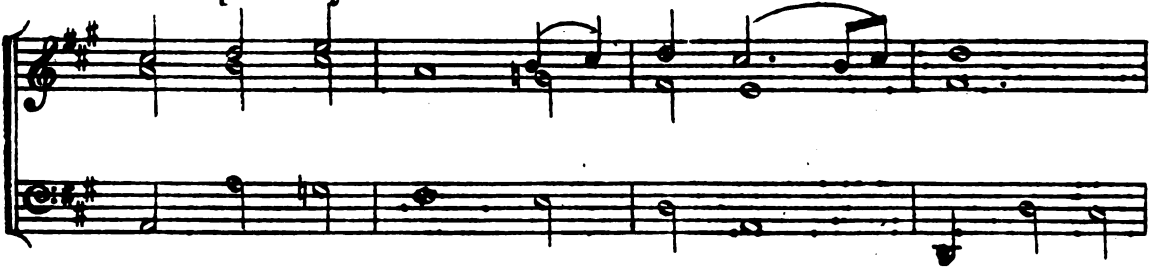
when the sun shall rise?

YOU MEANER BEAUTIES.

William Webb. *

XXXIII.
bis.You mea...ner beau....ties of th^e night,

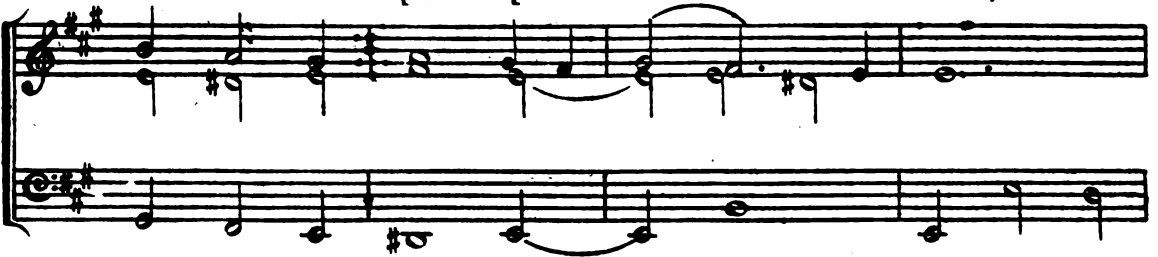
Which poor...ly sa.....tia.....fie our eies



More by your nam.....ber, then your light;



You com...mon peo.....ple of the skies,



What are you when the Sun shall rise?



* With the original harmony.

THE OLD AND YOUNG COURTIER.

XXXIV.

Chant.

An old song made by an a-ged old pate, Of an

old wor-shipful gen-tle-man, who had a greate es-tate, That

kept a brave old house at a boun-ti-ful rate, And an

old por-ter to re-lieve the poor at his gate; Like an

old courtier of the queen's And the queen's old cour-tier.

SIR JOHN SUCKLING'S CAMPAIGNE.

XXXV.

Sir John he got an am.....bling nag, To



Scot..... land for to ride — a, With a



hun.....dred horse more, all his own he swore, To



guard him on ev'.....ry side — a, to



guard him on ev'.....ry side — a.



TO ALTHEA FROM PRISON.D^r John Wilson.*

When love with un...con...fi....ned wings Hovers with

XXXVI.

in my gates, And my di...vine Al....thea brings To

whisper at my grates; When I lye tan.....gled in her

haire And fet-ter'd with her eye, The birds that

wan.....ton in the aire, Know no such li.....ber.....tye.

* The original 3 part harmony.

THE DOWNFALL OF CHARING CROSS.

F. Farmeloe.*

Un...done, un ... done the law...yers are, They wander a.

XXXVII.

Cantus.

Medius.

Bassus.

_bout the towne, Nor can find the way to Westmin...ster, Now Charing-

cross is downe: At the end of the Strand, they make a

stand, Swearing they are at a loss, And chaffing say, that's

not the way, They must go by Cha.....ring - cross.

* The original 3 part harmony.

THE SALE OF REBELLIOUS HOUSEHOLD STUFF.

Rebellion hath broken uphouse, And hath left me old lumber to sell; Come

XXXVIII



thread bare cloaths, and his malmsey nose, Sing hey ding ding a ding ding.



THE BAFFLED KNIGHT, OR LADY'S POLICY.

There was a knight was drunk with

XXXIX.



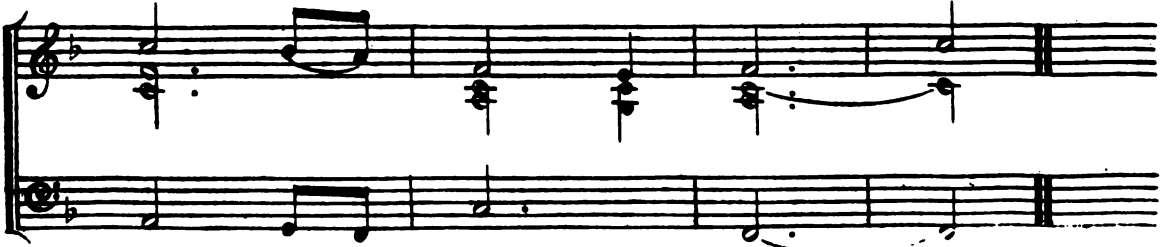
wine, A riding along the way, sir; And



there he met with a la.....dy fine, A.....



_mong the cocks of hay, sir.



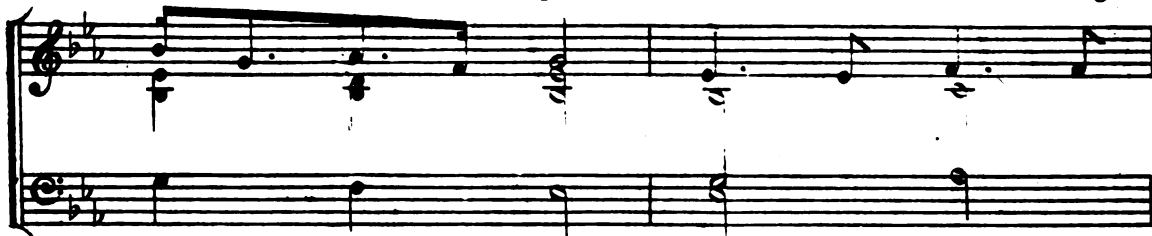
WHY SO PALE. *

XL.

Why so pale and wan, fond lo...ver?



Pre...thee, why so pale? Will, when look.....ing



well can't move her, Look...ing ill pre....vail?



Pre...thee why so pale? Why so dull and



mute, young sin...ner? Pre...thee why so mute?



Will, when speak.....ing well can't win her,



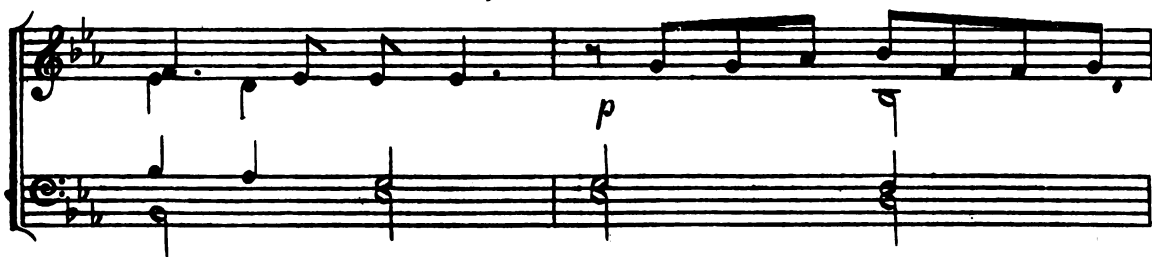
Say...ing no...thing doest? Pre...thee why so mute?



Quit, quit for shame; this will not move, This



can.....not take her; If of her..self she will not



love, No...thing can make her. The de...vil take her.



THE LUNATIC LOVER.

XLI.

Grim king of the ghosts, make haste, And



bring hither all your train; See how the pale moon does



waste, And just now is in the wane. Come, you night hags, with



all your charms, And re...velling witches a...way, And hug me



close in your arms; To you my re...spects I'll pay.



LILLI BULLERO.*

Ho! broder Teague, dost hear de de...cree? Lil...li bur.

XLII.

le.....ro bul..len a...la. Dat we shall have a new de...pu...tie,

Lil...li bur...le.....ro bul..len a...la. Le...ro le...ro, lil...li bur.

le...ro, le.....ro le.....ro, bul..len a...la, Le.....ro le.....ro,

lil...li bur...le.....ro, le.....ro le.....ro, bul..len a...la.

THE BRAES OF YARROW.

XLIII.

Busk ye, busk ye, my bon-ny bon-ny bride,



Busk ye, busk ye, my win...some mar-row, Busk ye, busk ye, my



bonny bonny bride, And think nae mair on the Braes of Yar...row.



Where gat ye that bonny bonny bride? Where gat ye that



win...some marrow? I gat her where I dare na weill be seen. Pu'...



ing the birks on the Braes of Yar..... row.



ADMIRAL HOSIER'S GHOST.

XLIV.

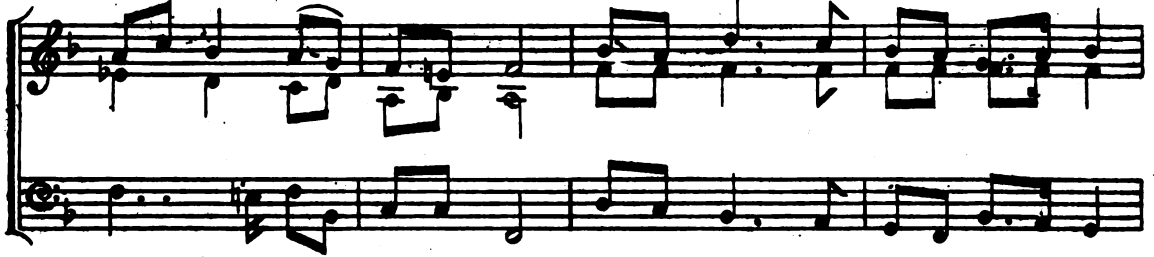
As near Por.to - Bel.lo ly....ing On the gent....ly



swelling flood, At mid...night with streamers fly.....ing



Our tri...um...phant na...vy rode; There while Ver...non sate all glo...ri...ous



From the Spa...niards' late de...feat: And his crews, with



shouts vic...to....rious, Drank suc...cess to England's fleet.



PHILLIDA AND CORYDON.

Michael Este.*

XLV.

In the mer...ry merry merry month of May, In a morne by

Cantus.

Medius.

Bassus.

breake of day,

Foorth I walked by the wood side, Foorth I

walk...ed, foorth I walked by the wood side, the wood side, Wher...as

May was in her pride,

Ther I spy'd

Phil...li...day,

Phil...li...day,

Phil.li...day and Co...ri...don.

Much a doe ther

* The original three-part harmony

was, God wot; He wold love, And she wold not: She said,



ne... ver man was true; He said non was false to you, he said



non was false to you, he said non was false to you. He



said, he had lov'd her long: She said love shold have no



wrong, She said love shold have no..... wrong.



Co....ri--don would Kisse her then, Co...ri--don would kisse her then:



She sayd, mayds must kisse no men, till they did, till they did,



till they did for good and all: Then she made the shepherd



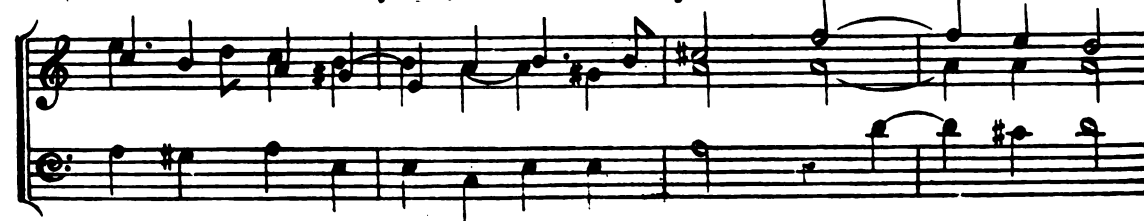
call all the heav'ns, all the heav'ns, all the heav'ns to wit.... nesse



truth, Ne...ver lov'd a tru...er youth, a tru...er youth, ne...ver



lov'd a tru...er youth, a tru....er youth. Thus with ma...



ny a pre...tie oath, Yea and nay, and nay. yea and nay



and faith and trowth; Such as see...ly shepherds use When they will not



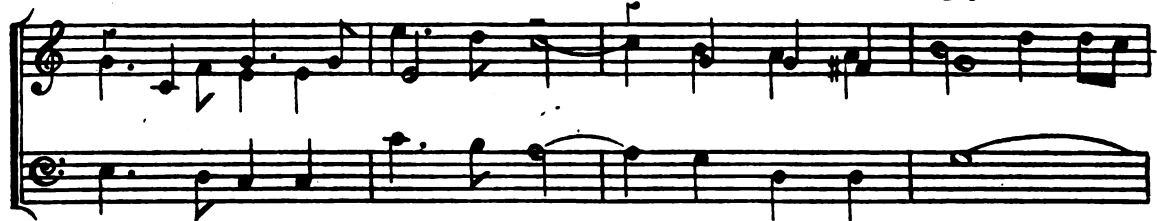
love a.....buse; Love which had beene long de....lu....ded, Was with



kisses was with kia...ses sweet con....clu...ded; And Phil...li...day



and Phil...li...day with gar...lands gay



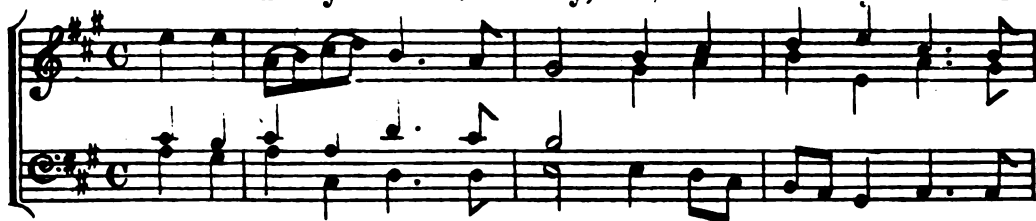
Was made the la...dy, was made the la...dy of the May.



PHILLIDA AND CORYDON.

Dr John Wilson.*

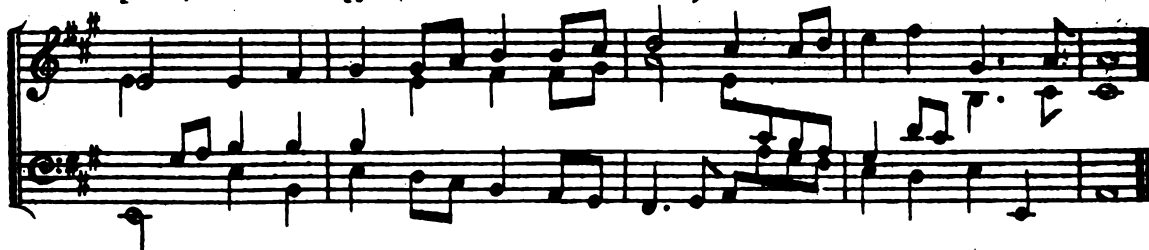
In the merry month of May, On a morn by break of

XLV.
bis.

day, Forth I walkt the wood so wide, When as May was in her



pride; There I spy'd all a lone all a lone, Phil...li...da and Co...ri...don.

LITTLE MUSGRAVE AND LADY BARNARD.

As it fell out on a highe holye daye, As

XLVI.



ma...ny bee in the yeare, When yong men and maides toge-



-ther do goe Their mass-es and mat-tins to heare.



*With the original harmony of 3 parts.

THE EW-BUGHTS MARION.

Will ze gae to the ew-bughts Ma.....rion, And

XLVII.

wear in the sheip wi' mee?

The sun shines sweet, my

Ma.....rion, But nae half sae sweet as thee, The

sun shines sweet, my Ma.....rion, But

nae half sae sweet, as thee!

THE KNIGHT AND SHEPHERD'S DAUGHTER.

XLVIII.

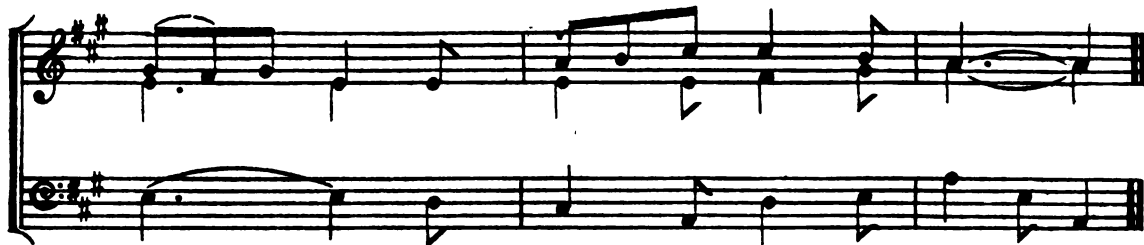
There was a shep...herd's daugh....ter Came
 trip...ping on the waye; And there by chance a
 knighte she mett, Which cau...sed her to staye.

LORD THOMAS AND FAIR ELLINOR.

XLIX.

Lord Thomas he was a bold for...res...ter, And a
 cha....ser of the king's deere; Faire El...li.nor was a

fine wo...man, And Lord Thomas he loved her deare.



THE LADY TURNED SERVING-MAN.

You beauteous la.....dyes, great and small,



I write un.....to you one and all,



Where...by that you may un.....der.....stand What



I have suf.....fer'd in the land.



GIL MORRICE.

Gil Mor....rice was an erles son, His

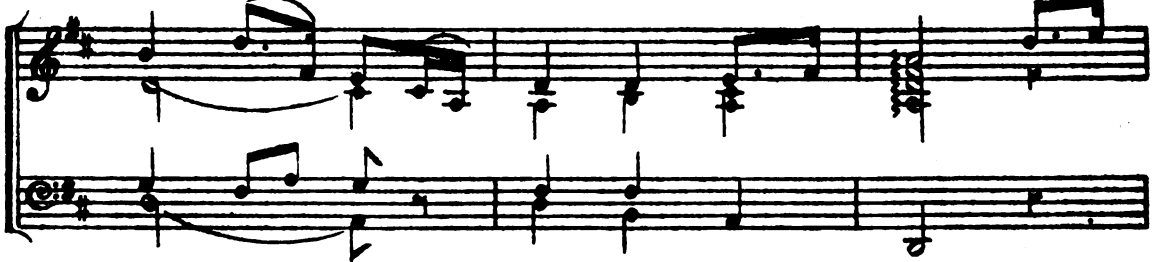
LI.



name it waxed wide; It was nae for his



great rich.....es, Nor zet his mic...kle pride; But



it was for a la....dy gay, That liv'd on Carron side.

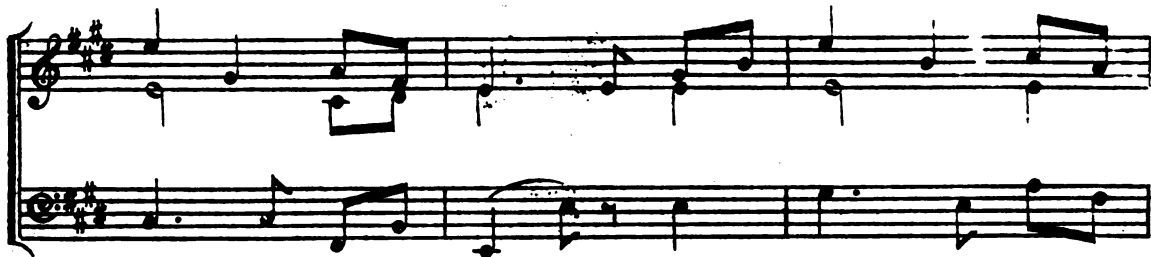
THE LEGEND OF SIR GUY.

Was ever knight for ladyes sake Soe much in

LII.



love, as I Sir Guy For Phe-lis fayre, that la...dye



bright As ever man be..... held with eye?



Shee gave mee leave my.....self to try, The valiant



knight with sheeld and speare, Ere that her love shee wold grant



mee; Which made mee ven...ture far and neare.



BARBARA ALLEN'S CRUELTY.

LIII.

In Scarlet towne, Where I was borne, There



was a faire maid dwellin, Made ev'-ry youth crye



Wel...a...waye! Her name was Bar..... bara Allen.



SWEET WILLIAM'S GHOST.

LIV.

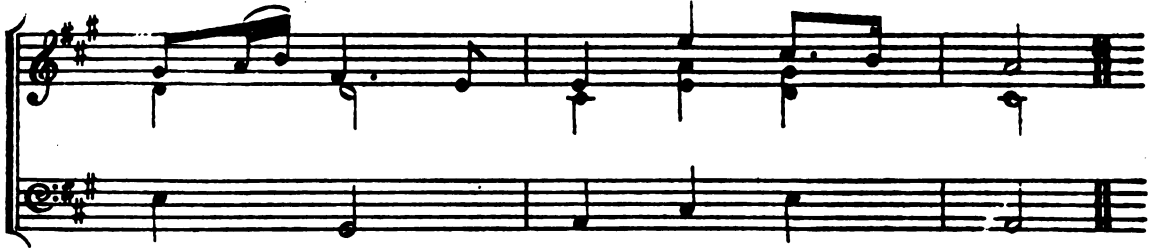
There came a ghost to Marg'rets' door With



many a greivous grone, And ay he tir...led



at the pin; But an...swer made she Long.



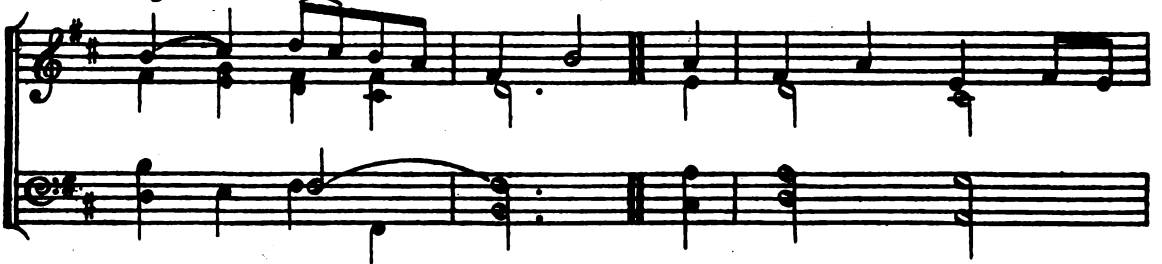
SIR JOHN GREHME AND BARBARA ALLAN.

It was in and about the Martinmas time, When the

LV.



greene leaves wer a fal...lan; That Sir John Grehme o' the



west countrie, Fell in luv wi' Bar...bara Al...lan.



THE BAILIFF'S DAUGHTER OF ISLINGTON.

There was a youthe, and a well_ belo_v'd youthe, And

LVI.



he was a squire's son: He lo_v'd the bay_liff's



daughter deare, That li_v'd in Is_ling_ton.



THE BAILIFF'S DAUGHTER OF ISLINGTON.

There was a youthe and a well-be_lo_v'd youthe, And

LVI.
bis.



he was a squire's son: O he lo_v'd the bay_liff's



daugh_ter deare, That li_v'd in Is_ling_ton.



THE WILLOW TREE.

101

LVII.

Willy. How now, shep... herde, What means that?

Why that wil...lowe in thy hat? Why thy scarffes of

red and yel...lowe Turn'd to bran...ches of greene wil...lowe?

Cuddy. They are chang'd, and so am I; Sor...rowes live, but

plea...sures die: Phil...lis hath for.....sa...ken mee, Which

makes me weare the wil.....lowe - tree.

THE BAILIFF'S DAUGHTER OF ISLINGTON.

There was a youthe, and a well-belov'd youthe, And

LVI.



he was a squire's son: He lov'd the bay-liff's



daughter deare, That liv'd in Is-ling-ton.

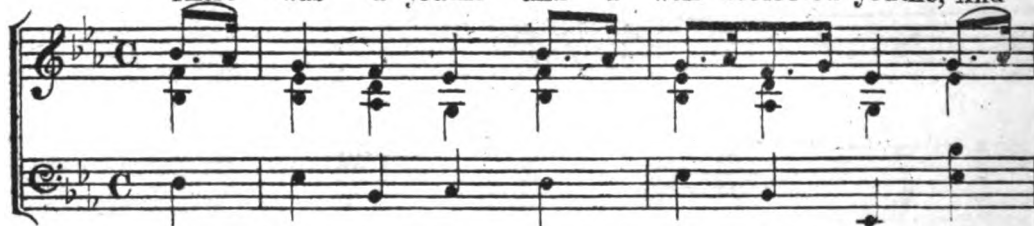


THE BAILIFF'S DAUGHTER OF ISLINGTON.

There was a youthe and a well-be-lov'd youthe, And

LVI.

bis.



he was a squire's son: O he lov'd the bay-liff's



daugh-ter deare, That liv'd in Is-ling-ton.



THE WILLOW TREE.

101

LVII.

Willy. How now, shep... herde, What means that?

Why that wil...lowe in thy hat? Why thy scarffes of

red and yel...lowe Turn'd to bran...ches of greene wil...lowe?

Cuddy. They are chang'd, and so am I; Sor...rowes live, but

plea...sures die: Phil...lis hath for.....sa...ken mee, Which

makes me weare the wil.....lowe - tree.

WALY WALY, LOVE BE BONNY.

O wally wally up the bank, And wally wally

LVIII.

down the brae, And wally wally yon burn side, Where

I and my love wer wont to gae. I leant my back un..to an aik, I

thought it was a trus...ty tree; But first it bow'd And

syne it brak, Sae my true love did lightly me.

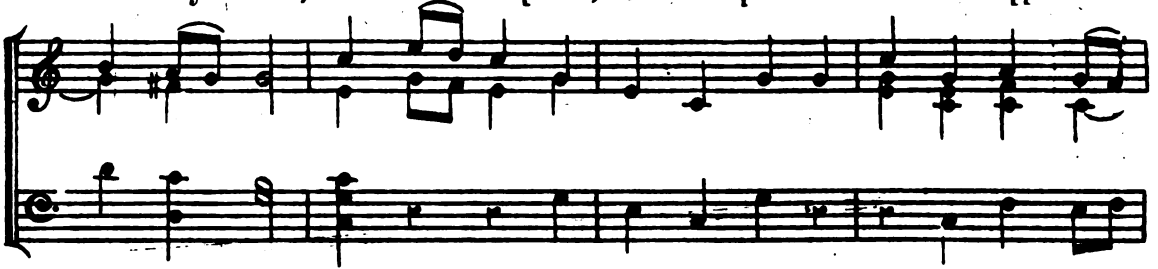
DULCINA.

LIX.

As at noone Dul...ci...na rest...ed In her sweete and



sha...dy bow'r; Came a shepherd, and re-ques-ted In her lappe to



sleep an hour. But from her looke A wounde he tooke So



deepe, that for a fur....ther boone The nymphe he prayes: Where-



-to she sayes, Fore...go me now, come to me soone.



A HUE AND CRY AFTER CUPID *

Beau.....ties have yee seen a toy,

X.

Cal.....led Love, a lit.....tle boy, Al...most na...ked,

wan.....ton, blinde; Cru.....el now; and then as kinde?

If he be a.....mongst yee, say;

He is Ve.....nus' run a.....way.

*The original harmony.

THE KING OF FRANCE'S DAUGHTER.

In the dayes of old, When faire France did flou...rish.

LXI.



Sto.....ries plaine have told, Lo...vers felt annoye. The



queene a daugh...ter bare Whom beau...tye's queene did nou...rish



She was love...lie faire She was her fa.....thers joye.



A prince of En...gland came, Whose deeds did merit fame,



But he was ex....ild, and out-cast: Love his soul did fire, Shee



gran-ted his de...sire, Their hearts in one were° linked fast.



Which when her fa...ther proved, Sure....ly he was moved,



And tormen-ted in his minde.

He sought for to prevent them;



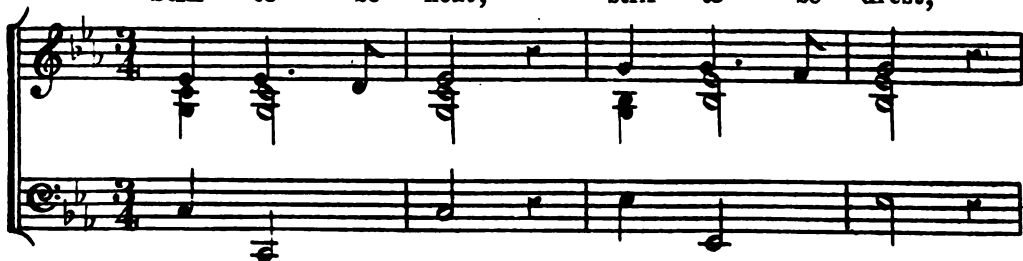
And to dis...con...tent them, For...tune cross'd these lo...vers kinde.



THE SWEET NEGLECT.*

LXII.

Still to be neat, still to be drest,



As you were go.....ing to a feast: Still to be



pow...dred, Still per...fum'd: La...dy it is to



be pre.....sum'd, Though art's hid caus....es are not



found, All is not sweet, all is not sound.



THE CHILDREN IN THE WOOD.

LXIII. Now pon...der well, you pa...rents deare, These

words, which I shall write; A dole...ful sto....ry

you shall heare, In time brought forth to light.

THE CHILDREN IN THE WOOD.

LXIII. bis. Now ponder well, you parents deare, These wordes which I shall

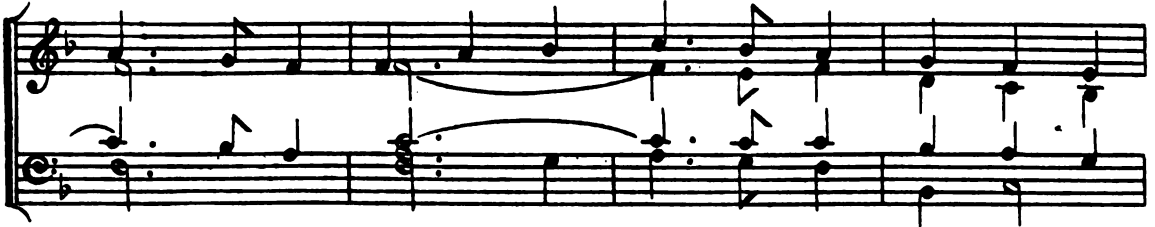
write; a doleful sto....ry you shall heare, In time brought forth to light.

LXIV.

Hen ry, our roy all king, would ride a



hunt ing To the grene fo . . . rest so plea . . . sant and



faire; To see the harts skip . . . ping, and dain . . . ty does



trip . . . ping Un to mer . . . ry Sher . . . wood his no . . . bles re . . . paire;



Hawke and hound were un . . bound, all things pre pard;



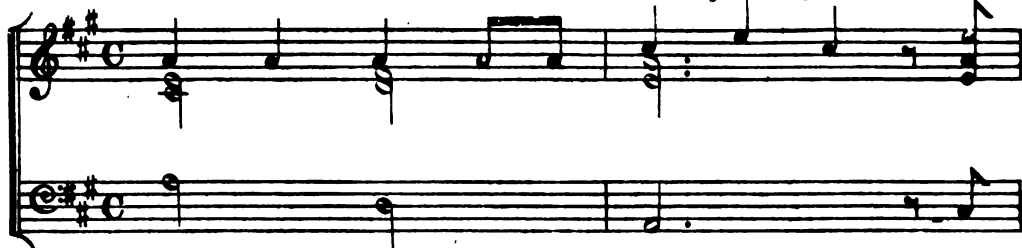
For the game, in the same, with good re gard.



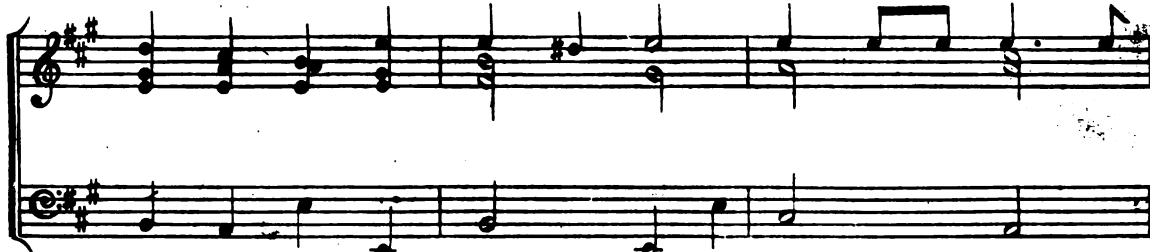
QUEEN DIDO, or THE WANDERING PRINCE OF TROY.

LXV.

When Troy towne had, for ten years past, With



stood the Greeks in man...ful wise, Then did their foes in



crease so fast, That to re...sist nought could suf...fice:



Waste lye those walls, that were soe good, And



corn now grows where Troy towne stood.



THE FAIRY QUEEN.

Come, fol..... low, fol..... low me, You

LYVI.

fai.....ry elves that be: Which cir.....cle on the

greene, Come fol..... low Mab your queene. Then

hand in hand let's dance a round

For this place is fai.....rye ground.

LOVE WILL FIND OUT THE WAY.

LXVII.

O...ver the mountains, And o...ver the waves;



Un...der the fountains, And un...der the graves; Under



floods that are deepest, Which Nep...tune o.....bey; O-ver



rocks that are steep-est, Love will find out the way.



LORD THOMAS AND FAIR ANNET.

LXVIII.

Lord Thomas and fair Annet Sate a' day on a hill; Whan



night was cum, and sun was sett, They had not talkt their fill.



UNFADING BEAUTY.

Henry Lawes.*

Hee that loves a ro.....sie checke,

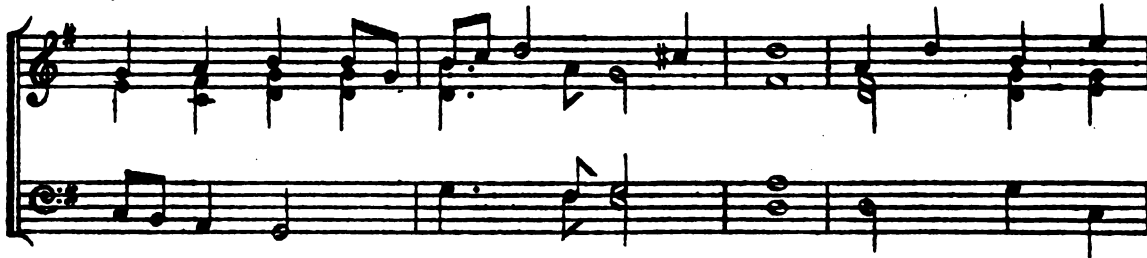
LXIX.



Or a corall lip ad...mires, Or from star - like



eyes doth seeke Fuell to maintaine his fires; As old time makes



these de..cay, So his flames must waste a.....way.



*The original harmony.

GEORGE BARNWELL.

LXX.

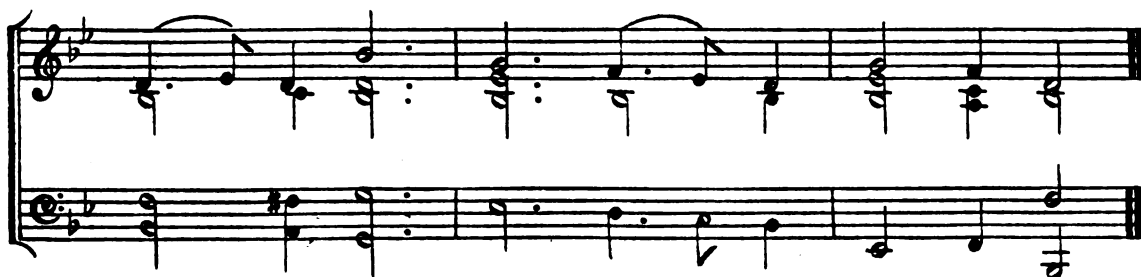
All youths of fair En.... gland That



dwell both far and near, Re... gard my sto.....ry

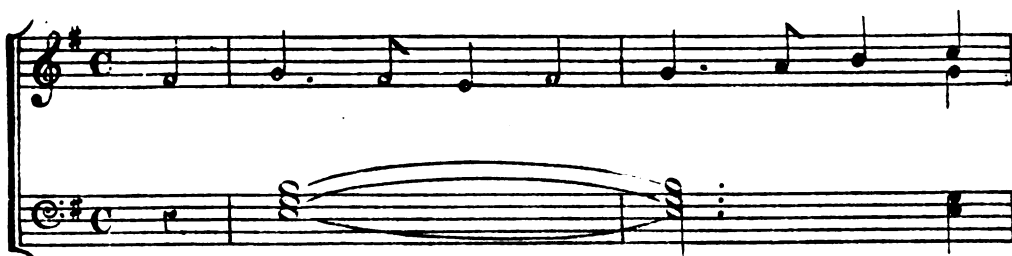


that I tell And to my Song give ear.

THE DRAGON OF WANTLEY.

LXXI.

Old sto....ries tell, how Her.....cu...les A



dragon slew at Ler.....na, With se.....ven heads, and



four.....teen eyes, To see and well dis.....cern a: But he



had a club, this dragon to drub, Or he



had ne'er done it, I warrant ye: But More of More Hall, with



nothing at all, He slew the dragon of Want...ley.



ST: GEORGE FOR ENGLAND.

LXXII,

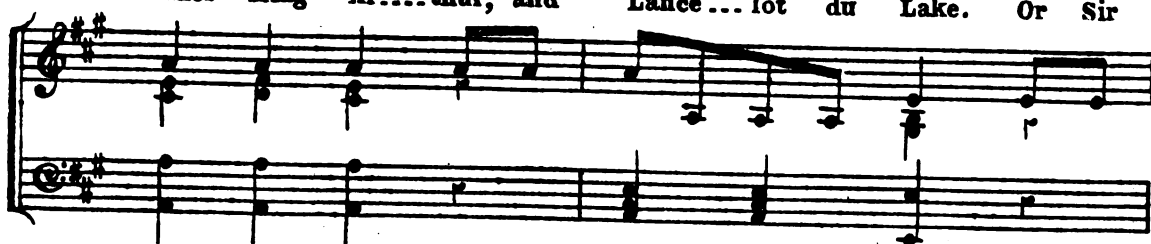
why doe you boast of Arthur and his knightes,



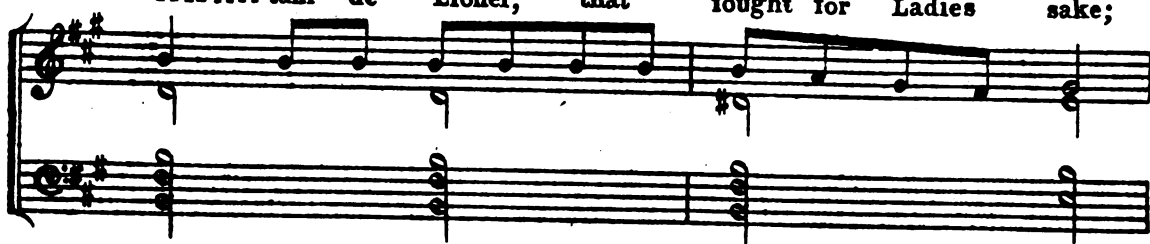
Knowing well how ma...ny men have en...dured fightes? For be...



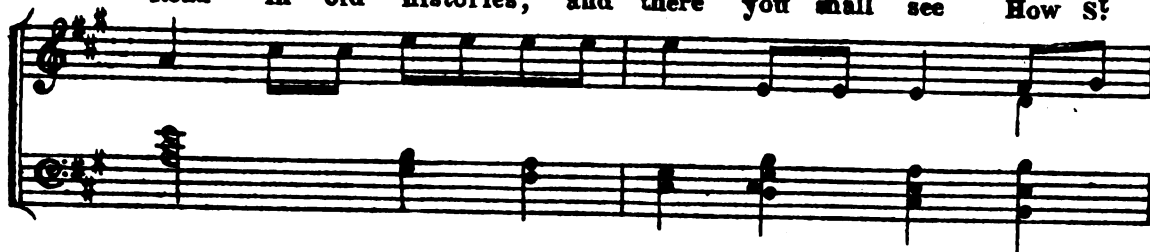
-sides King Ar....thur, and Lance...lot du Lake. Or Sir



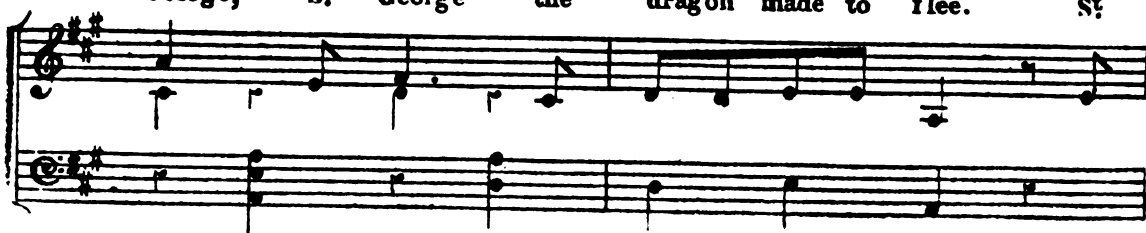
Tris....tam de Lionel, that fought for Ladies sake;



Read in old histories, and there you shall see How St:



George, St: George the dragon made to flee. St:



George he was for En gland; St Denis was for



France; Sing Ho ni soit qui mal y pense.



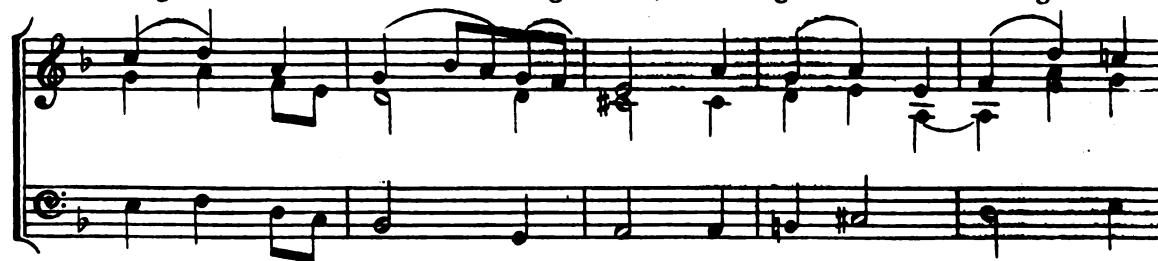
MARGARET'S GHOST.

'Twas at the si lent so lemn hour When

LXXIII.



night and mor ning meet; In gli ded Marg' ret's



grim ly ghost, And stood at Wil liam's feet.



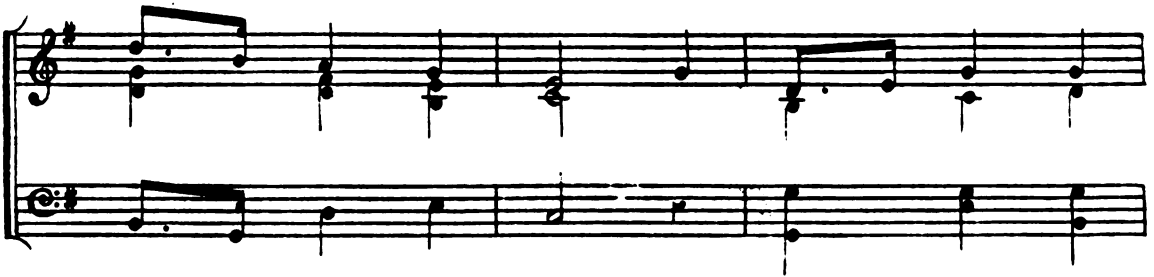
MARGARET'S GHOST.

LXXIII.
bis.

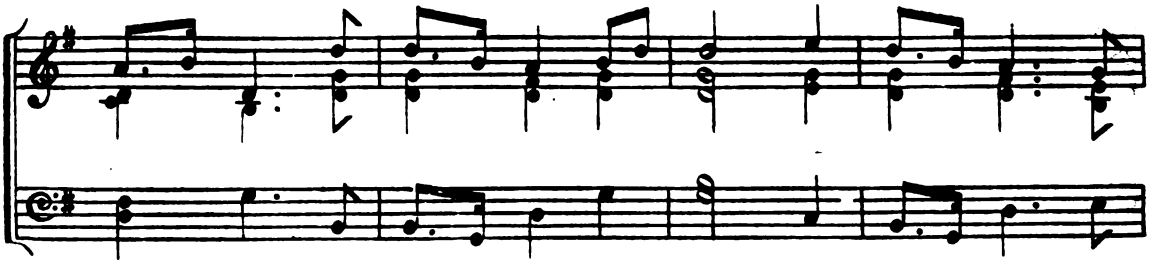
'Twas at the si.....lent so...lemn hour, When



night and mor...ning meet; In gli....ded Marg'...rets



grimly ghost, And stood at Williams' feet. Her face was like an



April morn, Clad in a win...try cloud: And clay cold was her



li.....lv hand, That held her sa.....ble shrowd.



LUCY AND COLIN.

LXXIV.

Of Leinster fam'd for mai...dens fair, Bright



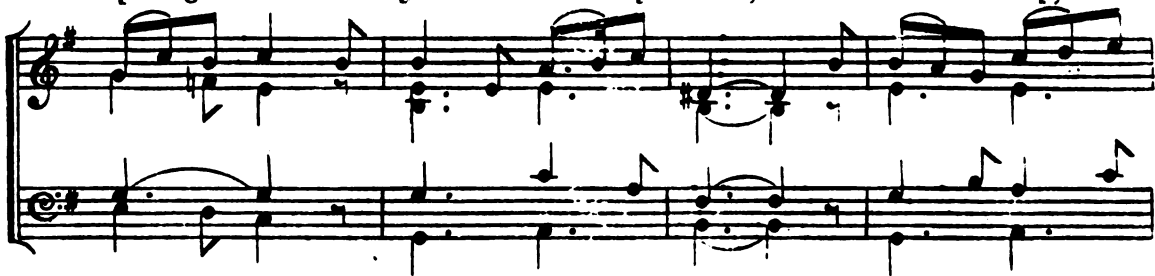
Lu-cy was the grace; Nor e'er did Liffy's limpid stream Re-



-flect so faire a face. Till luckless love, and



pining care Im-pair'd her ro...sy hue, Her co...ral lip, and



da-mask cheek, And eyes of glos...sy blue.



